A Brain-Friendly Guide

2nd Edition
Updated for HTML5

Head First HTML and CSS

Launch your web career in one chapter

A learner's guide to creating standards-based web pages

Watch out for common HTML & CSS traps and pitfalls

Learn why everything your friends know about style is probably wrong

Bend your mind around 100 puzzles & exercises

Avoid embarrassing validation mistakes

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Elisabeth Robson & Eric Freeman

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Praise for *Head First HTML and CSS*

"*Head First HTML and CSS* is a thoroughly modern introduction to forward-looking practices in web page markup and presentation. It correctly anticipates readers' puzzlements and handles them just in time. The highly graphic and incremental approach precisely mimics the best way to learn this stuff: make a small change and see it in the browser to understand what each new item means."

— **Danny Goodman, author of *Dynamic HTML: The Definitive Guide***

"Eric Freeman and Elisabeth Robson clearly know their stuff. As the Internet becomes more complex, inspired construction of web pages becomes increasingly critical. Elegant design is at the core of every chapter here, each concept conveyed with equal doses of pragmatism and wit."

— **Ken Goldstein, Executive Vice President and Managing Director, Disney Online**

"The Web would be a much better place if every HTML author started off by reading this book."

— **L. David Baron, Technical Lead, Layout and CSS, Mozilla Corporation *http://dbaron.org/***

"I've been writing HTML and CSS for 10 years now, and what used to be a long trial-and-error learning process has now been reduced neatly into an engaging paperback. HTML used to be something you could just hack away at until things looked okay on screen, but with the advent of web standards and the movement toward accessibility, sloppy coding practice is not acceptable anymore…from a business standpoint or a social responsibility standpoint. *Head First HTML and CSS* teaches you how to do things right from the beginning without making the whole process seem overwhelming. HTML, when properly explained, is no more complicated than plain English, and the authors do an excellent job of keeping every concept at eye level."

— **Mike Davidson, President and CEO, Newsvine, Inc.**

"The information covered in this book is the same material the pros know, but taught in an educational and humorous manner that doesn't ever make you think the material is impossible to learn or you are out of your element."

— **Christopher Schmitt, author of *The CSS Cookbook* and *Professional CSS*, *schmitt@christopher.org***

"Oh, great. You made an HTML book simple enough a CEO can understand it. What will you do next? Accounting simple enough my developer can understand it? Next thing you know, we'll be collaborating as a team or something."

— **Janice Fraser, CEO, Adaptive Path**

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More Praise for *Head First HTML and CSS*

"I *heart* *Head First HTML and CSS*—it teaches you everything you need to learn in a 'fun coated' format!"

— **Sally Applin, UI designer and fine artist, *http://sally.com***

"This book has humor and charm, but most importantly, it has heart. I know that sounds ridiculous to say about a technical book, but I really sense that at its core, this book (or at least its authors) really care that the reader learns the material. This comes across in the style, the language, and the techniques. Learning—real understanding and comprehension—on the part of the reader is clearly topmost in the minds of the authors. And thank you, thank you, thank you, for the book's strong and sensible advocacy of standards compliance. It's great to see an entry-level book, that I think will be widely read and studied, campaign so eloquently and persuasively on behalf of the value of standards compliance in web page code. I even found in here a few great arguments I had not thought of—ones I can remember and use when I am asked (as I still am)—'what's the deal with compliance and why should we care?' I'll have more ammo now! I also liked that the book sprinkles in some basics about the mechanics of actually getting a web page live—FTP, web server basics, file structures, etc."

— **Robert Neer, Director of Product Development, Movies.com**

"*Head First HTML and CSS* is a most entertaining book for learning how to build a great web page. It not only covers everything you need to know about HTML and CSS, it also excels in explaining everything in layman's terms with a lot of great examples. I found the book truly enjoyable to read, and I learned something new!"

— **Newton Lee, Editor-in-Chief, ACM Computers in Entertainment *http://www.acmcie.org***

"My wife stole the book. She's never done any web design, so she needed a book like *Head First HTML and CSS* to take her from beginning to end. She now has a list of websites she wants to build—for our son's class, our family…If I'm lucky, I'll get the book back when she's done."

— **David Kaminsky, Master Inventor, IBM**

"Beware. If you're someone who reads at night before falling asleep, you'll have to restrict *Head First HTML and CSS* to daytime reading. This book wakes up your brain."

— **Pauline McNamara, Center for New Technologies and Education, Fribourg University, Switzerland**

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Praise for other books by Eric Freeman and Elisabeth Robson

"From the awesome *Head First Java* folks, this book uses every conceivable trick to help you understand and remember. Not just loads of pictures: pictures of humans, which tend to interest other humans. Surprises everywhere. Stories, because humans love narrative. (Stories about things like pizza and chocolate. Need we say more?) Plus, it's darned funny."

— **Bill Camarda, READ ONLY**

"This book's admirable clarity, humor, and substantial doses of clever make it the sort of book that helps even nonprogrammers think well about problem solving."

— **Cory Doctorow, co-editor of Boing Boing and author of *Down and Out in the Magic Kingdom* and *Someone Comes to Town, Someone Leaves Town***

"I feel like a thousand pounds of books have just been lifted off of my head."

— **Ward Cunningham, inventor of the wiki and founder of the Hillside Group**

"This book is close to perfect, because of the way it combines expertise and readability. It speaks with authority and it reads beautifully. It's one of the very few software books I've ever read that strikes me as indispensable. (I'd put maybe 10 books in this category, at the outside.)"

— **David Gelernter, professor of computer science, Yale University, and author of *Mirror Worlds* and *Machine Beauty***

"A nosedive into the realm of patterns, a land where complex things become simple, but where simple things can also become complex. I can think of no better tour guides than these authors."

— **Miko Matsumura, industry analyst, The Middleware Company former Chief Java Evangelist, Sun Microsystems**

"I laughed, I cried, it moved me."

— **Daniel Steinberg, Editor-in-Chief, java.net**

"Just the right tone for the geeked-out, casual-cool guru coder in all of us. The right reference for practical development strategies—gets my brain going without having to slog through a bunch of tired, stale professor-speak."

— **Travis Kalanick, founder of Scour and Red Swoosh, member of the MIT TR100**

"I literally love this book. In fact, I kissed this book in front of my wife."

— **Satish Kumar**

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Other O'Reilly books by Eric Freeman and Elisabeth Robson

Head First Design Patterns

Head First HTML with CSS & XHTML (first edition)

Head First HTML5 Programming

Other related books from O'Reilly

HTML5: Up and Running

HTML5 Canvas

HTML5: The Missing Manual

HTML5 Geolocation

HTML5 Graphics with SVG and CSS3

HTML5 Forms

HTML5 Media

Other books in O'Reilly's *Head First* series

Head First C#

Head First Java

Head First Object-Oriented Analysis & Design (OOA&D)

Head First Servlets and JSP

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Head First Rails

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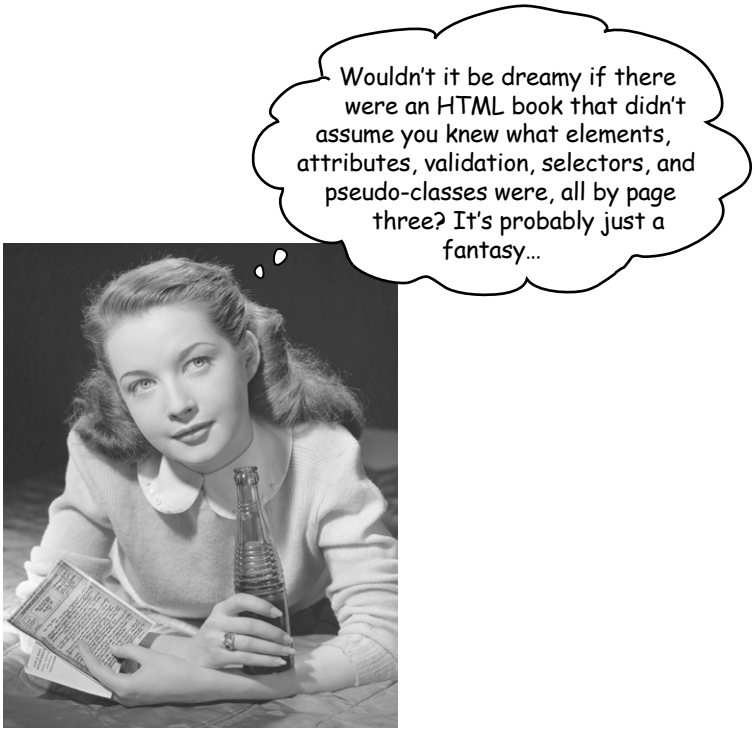
Head First
HTML and CSS



Elisabeth Robson
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Head First HTML and CSS

by Elisabeth Robson and Eric Freeman

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While every precaution has been taken in the preparation of this book, the publisher and the authors assume no responsibility for errors or omissions, or for damages resulting from the use of the information contained herein.

In other words, if you use anything in *Head First HTML and CSS* to, say, run a nuclear power plant, you're on your own. We do, however, encourage you to visit the Head First Lounge.

No elements or properties were harmed in the making of this book.

Thanks to Clemens Orth for the use of his photo, "applestore.jpg", which appears in Chapter 5.

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Browser wars? You'll find out in Chapter 6.

To the W3C, for saving us from the browser wars and for their brilliance in separating structure (HTML) from presentation (CSS)…

And for making HTML and CSS complex enough that people need a book to learn it.

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Eric is described by Head First series co-creator Kathy Sierra as "one of those rare individuals fluent in the language, practice, and culture of multiple domains from hipster hacker, corporate VP, engineer, think tank."

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By training, Eric is a computer scientist, having studied with industry luminary David Gelernter during his Ph.D. work at Yale University. His dissertation is credited as the seminal work in alternatives to the desktop metaphor, and also as the first implementation of activity streams, a concept he and Dr. Gelernter developed.

In his spare time, Eric is deeply involved with music; you'll find Eric's latest project, a collaboration with ambient music pioneer Steve Roach, available on the iPhone App Store under the name Immersion Station.

Eric lives with his wife and young daughter on Bainbridge Island. His daughter is a frequent vistor to Eric's studio, where she loves to turn the knobs of his synths and audio effects.

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Elisabeth's been involved with the Internet since the early days; she co-created the award-winning website, the Ada Project, one of the first websites designed to help women in computer science find career and mentorship information online.

She's currently co-founder of WickedlySmart, an online education experience centered on web technologies, where she creates books, articles, videos and more. Previously, as Director of Special Projects at O'Reilly Media, Elisabeth produced in-person workshops and online courses on a variety of technical topics and developed her passion for creating learning experiences to help people understand technology. Prior to her work with O'Reilly, Elisabeth spent time spreading fairy dust at the Walt Disney Company, where she led research and development efforts in digital media.

When not in front of her computer, you'll find Elisabeth hiking, cycling or kayaking in the great outdoors, with her camera nearby, or cooking vegetarian meals.

You can send her email at `beth@wickedlysmart.com` or visit her blog at `http://elisabethrobson.com`.

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getting to know html

1 The Language of the Web

The only thing that is standing between you and getting yourself on the Web is learning to speak the lingo:

HyperText Markup Language, or HTML for short. So, get ready for some language lessons. After this chapter, not only are you going to understand some basic **elements** of HTML, but you'll also be able to speak HTML with a little **style.** Heck, by the end of this book, you'll be talking HTML like you grew up in Webville.

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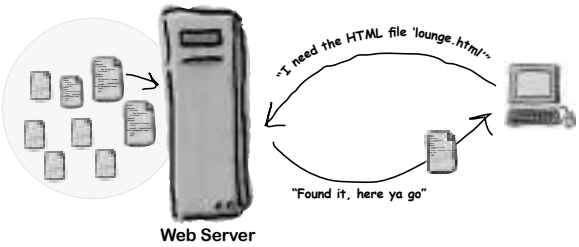

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going further with hypertext

2 Meeting the "HT" in HTML

Did someone say "hypertext?" What's that? Oh, only the entire basis of the Web. In Chapter 1 we kicked the tires of HTML and found it to be a nice markup language (the "ML" in HTML) for describing the structure of web pages. Now we're going to check out the "HT" in HTML, hypertext, which will let us break free of a single page and link to other pages. Along the way we're going to meet a powerful new element, the <a> element, and learn how being "relative" is a groovy thing. So, fasten your seat belts—you're about to learn some hypertext.

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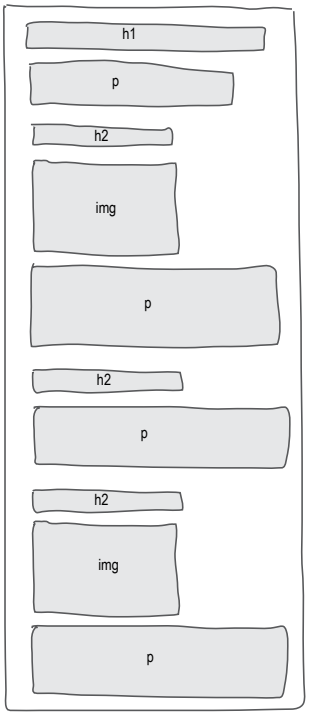
building blocks

3 Web Page Construction

I was told I'd actually be creating web pages in this book?

You've certainly learned a lot already: tags, elements, links, paths…but it's all for nothing if you don't create some killer web pages with that knowledge. In this chapter we're going to ramp up construction: you're going to take a web page from conception to blueprint, pour the foundation, build it, and even put on some finishing touches. All you need is your hard hat and your toolbelt, as we'll be adding some new tools and giving you some insider knowledge that would make Tim "The Toolman" Taylor proud.



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getting connected

4 A Trip to Webville

Web pages are a dish best served on the Internet. So far you've only created HTML pages that live on your own computer. You've also only linked to pages that are on your own computer. We're about to change all that. In this chapter we'll encourage you to get those web pages on the Internet where all your friends, fans, and customers can actually see them. We'll also reveal the mysteries of linking to other pages by cracking the code of the h, t, t, p, :, /, /, w, w, w. So, gather your belongings; our next stop is Webville.

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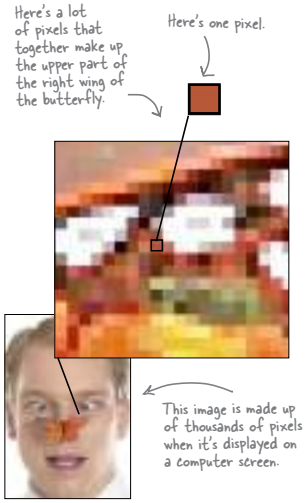
adding images to your pages

5 Meeting the Media

Smile and say "cheese." Actually, smile and say "gif," "jpg," or "png"—these are going to be your choices when "developing pictures" for the Web. In this chapter you're going to learn all about adding your first media type to your pages: images. Got some digital photos you need to get online? No problem. Got a logo you need to get on your page? Got it covered. But before we get into all that, don't you still need to be formally introduced to the <img> element? So sorry, we weren't being rude; we just never saw the "right opening." To make up for it, here's an entire chapter devoted to <img>. By the end of the chapter you're going to know all the ins and outs of how to use the <img> element and its attributes. You're also going to see exactly how this little element causes the browser to do extra work to retrieve and display your images.



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standards and all that jazz

6 Serious HTML

What else is there to know about HTML? You're well on your way to mastering HTML. In fact, isn't it about time we move on to CSS and learn how to make all this bland markup look fabulous? Before we do, we need to make sure your HTML is really ready for the big leagues. Don't get us wrong, you've been writing first-class HTML all along, but there are just a few extra things you need to do to make it "industry standard" HTML. It's also time you think about making sure you're using the latest and greatest HTML standard, otherwise known as HTML5. By doing so, you'll ensure that your pages play well with the latest i-Device, and that they'll display more uniformly across all browsers (at least the ones you'd care about). You'll also have pages that load faster, pages that are guaranteed to play well with CSS, and pages that are ready to move into the future as the standards grow. Get ready, this is the chapter where you move from web tinkerer to web professional.

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getting started with CSS

7 Adding a Little Style

I was told there'd be CSS in this book. So far you've been concentrating on learning HTML to create the structure of your web pages. But as you can see, the browser's idea of style leaves a lot to be desired. Sure, we could call the fashion police, but we don't need to. With CSS, you're going to completely control the presentation of your pages, often without even changing your HTML. Could it really be so easy? Well, you *are* going to have to learn a new language; after all, Webville is a bilingual town. After reading this chapter's guide to learning the language of CSS, you're going to be able to stand on *either* side of Main Street and hold a conversation.

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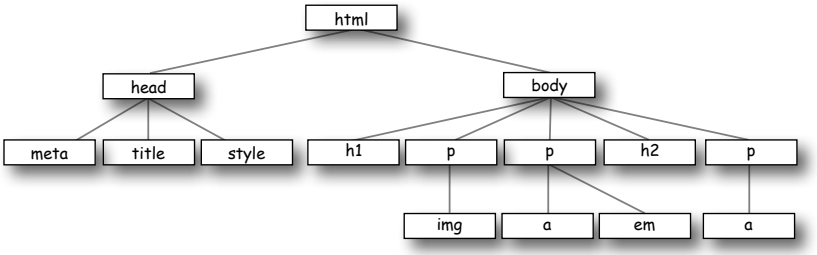

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styling with fonts and colors

8 Expanding Your Vocabulary

Your CSS language lessons are coming along nicely. You already have the basics of CSS down, and you know how to create CSS rules to select and specify the style of an element. Now it's time to build your vocabulary, and that means picking up some new properties and learning what they can do for you. In this chapter we're going to work through some of the most common properties that affect the display of text. To do that, you'll need to learn a few things about fonts and color. You're going to see you don't have to be stuck with the fonts everyone else uses, or the clunky sizes and styles the browser uses as the defaults for paragraphs and headings. You're also going to see there is a lot more to color than meets the eye.

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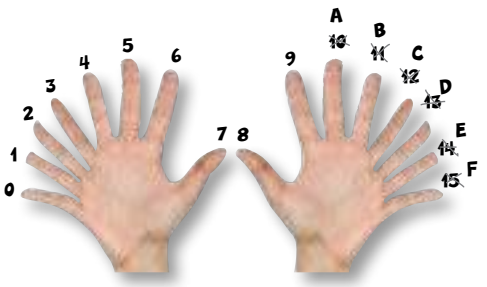

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the box model

9

Getting Intimate with Elements

To do advanced web construction, you really need to know your building materials. In this chapter we're going to take a close look at our building materials: the HTML elements. We're going to put block and inline elements right under the microscope and see what they're made of. You'll see how you can control just about every aspect of how an element is constructed with CSS. But we don't stop there—you'll also see how you can give elements unique identities. And, if that weren't enough, you're going to learn when and why you might want to use multiple stylesheets. So, turn the page and start getting intimate with elements.

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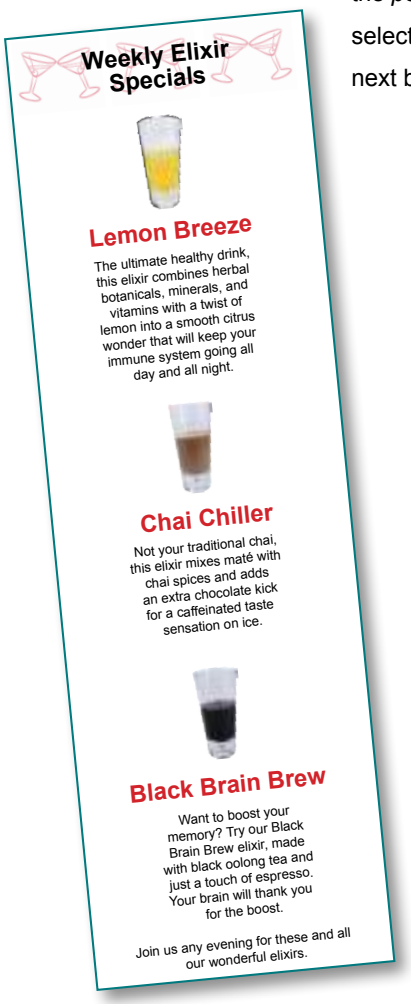
10 divs and spans

Advanced Web Construction

It's time to get ready for heavy construction. In this chapter we're going to roll out two new HTML elements: and . These are no simple "two by fours"; these are full-blown steel beams. With and , you're going to build some serious supporting structures, and once you've got those structures in place, you're going to be able to style them all in new and powerful ways. Now, we couldn't help but notice that your CSS toolbelt is really starting to fill up, so it's time to show you a few shortcuts that will make specifying all these properties a lot easier. And we've also got some special guests in this chapter, the *pseudo-classes*, which are going to allow you to create some very interesting selectors. (If you're thinking that "pseudo-classes" would make a great name for your next band, too late; we beat you to it.)



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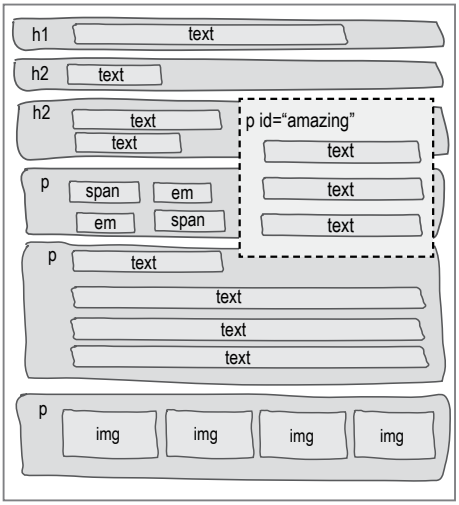
layout and positioning

11 Arranging Elements

It's time to teach your HTML elements new tricks. We're not going to let those HTML elements just sit there anymore—it's about time they get up and help us create some pages with real *layouts*. How? Well, you've got a good feel for the and structural elements and you know all about how the box model works, right? So, now it's time to use all that knowledge to craft some real designs. No, we're not just talking about more background and font colors—we're talking about full-blown professional designs using multicolumn layouts. This is the chapter where everything you've learned comes together.



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html5 markup

12 Modern HTML

So, we're sure you've heard the hype around HTML5. And, given how far along you are in this book, you're probably wondering if you made the right purchase. Now, one thing to be clear about, up front, is that everything you've learned in this book has been HTML, and more specifically has met the HTML5 standard. But there are some new aspects of HTML markup that were added with the HTML5 standard that we haven't covered yet, and that's what we're going to do in this chapter. Most of these additions are evolutionary, and you're going to find you are quite comfortable with them given all the hard work you've already done in this book. There's some revolutionary stuff too (like video), and we'll talk about that in this chapter as well. So, let's dive in and take a look at these new additions!

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tables and more lists

13 Getting Tabular

If it walks like a table and talks like a table… There comes a time in life when we have to deal with the dreaded *tabular data*. Whether you need to create a page representing your company's inventory over the last year or a catalog of your vinylmation collection (don't worry, we won't tell), you know you need to do it in HTML, but how? Well, have we got a deal for you: order now, and in a single chapter we'll reveal the secrets that will allow you to put your very own data right inside HTML tables. But there's more: with every order we'll throw in our exclusive guide to styling HTML tables. And, if you act now, as a special bonus, we'll throw in our guide to styling HTML lists. Don't hesitate; call now!

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html forms

14 Getting Interactive

So far all your web communication has been one-way: from your page to your visitors. Golly, wouldn't it be nice if your visitors could talk back? That's where HTML forms come in: once you enable your pages with forms (along with a little help from a web server), your pages are going to be able to gather customer feedback, take an online order, get the next move in an online game, or collect the votes in a "hot or not" contest. In this chapter you're going to meet a whole team of HTML elements that work together to create web forms. You'll also learn a bit about what goes on behind the scenes in the server to support forms, and we'll even talk about keeping those forms stylish.

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How the `<form>` element works 650

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15 appendix: leftovers

The Top Ten Topics (We Didn't Cover)

We covered a lot of ground, and you're almost finished with this book. We'll miss you, but before we let you go, we wouldn't feel right about sending you out into the world without a little more preparation. We can't possibly fit everything you'll need to know into this relatively short chapter. Actually, we *did* originally include everything you need to know about HTML and CSS (not already covered by the other chapters), by reducing the type point size to .00004. It all fit, but nobody could read it. So, we threw most of it away, and kept the best bits for this Top Ten appendix.

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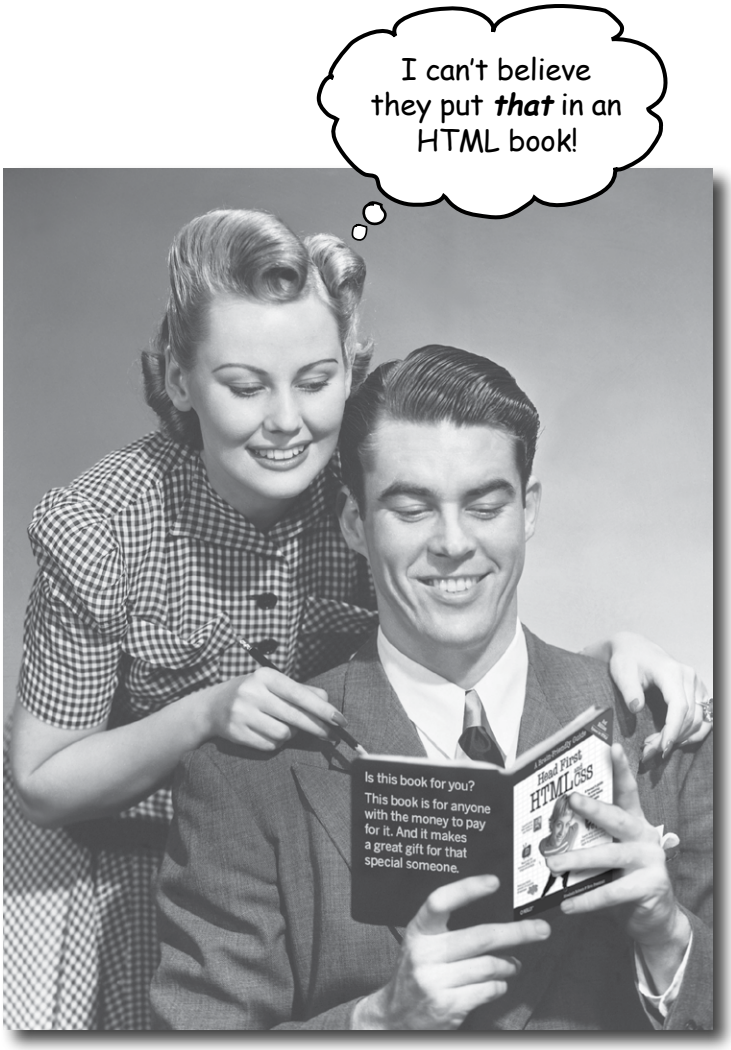
how to use this book

Intro



In this section, we answer the burning question:
"So, why DID they put that in an HTML book?"

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Who is this book for?

If you can answer "yes" to all of these:

1. Do you have access to a computer with a **web browser** and a **text editor**?

2. Do you want to **learn, understand,** and **remember** how to **create** web pages using the best techniques and the most recent standards?

3. Do you prefer **stimulating dinner-party conversation** to **dry, dull, academic lectures?**

this book is for you.

If you have access to any computer manufactured in the last decade, the answer is yes.

Who should probably back away from this book?

If you can answer "yes" to any one of these:

1. **Are you completely new to computers?**

   (You don't need to be advanced, but you should understand folders and files, simple text editing applications, and how to use a web browser.)

2. Are you a kick-butt web developer looking for a ***reference* book?**

3. Are you **afraid to try something different**? Would you rather have a root canal than mix stripes with plaid? Do you believe that a technical book can't be serious if HTML tags are anthropomorphized?

this book is not for you.

[Note from marketing: this book is for anyone with a credit card.]

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We know what you're thinking.

"How can this be a serious book?"

"What's with all the graphics?"

"Can I actually learn it this way?"

And we know what your brain is thinking.

Your brain craves novelty. It's always searching, scanning, *waiting* for something unusual. It was built that way, and it helps you stay alive.

Today, you're less likely to be a tiger snack. But your brain's still looking. You just never know.

So what does your brain do with all the routine, ordinary, normal things you encounter? Everything it *can* to stop them from interfering with the brain's *real* job—recording things that *matter*. It doesn't bother saving the boring things; they never make it past the "this is obviously not important" filter.

How does your brain *know* what's important? Suppose you're out for a day hike and a tiger jumps in front of you—what happens inside your head and body?

Neurons fire. Emotions crank up. *Chemicals surge*.

And that's how your brain knows…

This must be important! Don't forget it!

But imagine you're at home, or in a library. It's a safe, warm, tiger-free zone. You're studying. Getting ready for an exam. Or trying to learn some tough technical topic your boss thinks will take a week, 10 days at the most.

Just one problem. Your brain's trying to do you a big favor. It's trying to make sure that this *obviously* non-important content doesn't clutter up scarce resources. Resources that are better spent storing the really *big* things. Like tigers. Like the danger of fire. Like how you should never again snowboard in shorts.

And there's no simple way to tell your brain, "Hey brain, thank you very much, but no matter how dull this book is, and how little I'm registering on the emotional Richter scale right now, I really *do* want you to keep this stuff around."

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We think of a "Head First" reader as a learner.

So what does it take to *learn* something? First, you have to *get* it, then make sure you don't *forget* it. It's not about pushing facts into your head. Based on the latest research in cognitive science, neurobiology, and educational psychology, *learning* takes a lot more than text on a page. We know what turns your brain on.

Some of the Head First learning principles:

Make it visual. Images are far more memorable than words alone, and make learning much more effective (up to 89% improvement in recall and transfer studies). It also makes things more understandable. **Put the words within or near the graphics** they relate to, rather than on the bottom or on another page, and learners will be up to *twice* as likely to solve problems related to the content.

It really sucks to forget your <body> element.

Use a conversational and personalized style. In recent studies, students performed up to 40% better on post-learning tests if the content spoke directly to the reader, using a first-person, conversational style rather than taking a formal tone. Tell stories instead of lecturing. Use casual language. Don't take yourself too seriously. Which would *you* pay more attention to: a stimulating dinner-party companion, or a lecture?

The head element is where you put things about your page.

Get the learner to think more deeply. In other words, unless you actively flex your neurons, nothing much happens in your head. A reader has to be motivated, engaged, curious, and inspired to solve problems, draw conclusions, and generate new knowledge. And for that, you need challenges, exercises, and thought-provoking questions, and activities that involve both sides of the brain, and multiple senses.

Does it make sense to create a bathtub class for my style, or just to style the whole bathroom?

Get—and keep—the reader's attention. We've all had the "I really want to learn this, but I can't stay awake past page one" experience. Your brain pays attention to things that are out of the ordinary, interesting, strange, eye-catching, unexpected. Learning a new, tough, technical topic doesn't have to be boring. Your brain will learn much more quickly if it's not.

Touch their emotions. We now know that your ability to remember something is largely dependent on its emotional content. You remember what you *care* about. You remember when you *feel* something. No, we're not talking heart-wrenching stories about a boy and his dog. We're talking emotions like surprise, curiosity, fun, "what the…?", and the feeling of "I rule!" that comes when you solve a puzzle, learn something everybody else thinks is hard, or realize you know something that "I'm more technical than thou" Bob from engineering *doesn't*.

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Metacognition: thinking about thinking

If you really want to learn, and you want to learn more quickly and more deeply, pay attention to how you pay attention. Think about how you think. Learn how you learn.

Most of us did not take courses on metacognition or learning theory when we were growing up. We were *expected* to learn, but rarely *taught* how to learn.

But we assume that if you're holding this book, you really want to learn how to create web pages. And you probably don't want to spend a lot of time. And you want to *remember* what you read, and be able to apply it. And for that, you've got to *understand* it. To get the most from this book, or *any* book or learning experience, take responsibility for your brain. Your brain on *this* content.

The trick is to get your brain to see the new material you're learning as Really Important. Crucial to your well-being. As important as a tiger. Otherwise, you're in for a constant battle, with your brain doing its best to keep the new content from sticking.

So how *DO* you get your brain to think HTML & CSS are as important as a tiger?

There's the slow, tedious way, or the faster, more effective way. The slow way is about sheer repetition. You obviously know that you *are* able to learn and remember even the dullest of topics, if you keep pounding on the same thing. With enough repetition, your brain says, "This doesn't *feel* important to him, but he keeps looking at the same thing *over* and *over* and *over*, so I suppose it must be."

The faster way is to do ***anything that increases brain activity,*** especially different *types* of brain activity. The things on the previous page are a big part of the solution, and they're all things that have been proven to help your brain work in your favor. For example, studies show that putting words *within* the pictures they describe (as opposed to somewhere else in the page, like a caption or in the body text) causes your brain to try to make sense of how the words and picture relate, and this causes more neurons to fire. More neurons firing = more chances for your brain to *get* that this is something worth paying attention to, and possibly recording.

A conversational style helps because people tend to pay more attention when they perceive that they're in a conversation, since they're expected to follow along and hold up their end. The amazing thing is, your brain doesn't necessarily *care* that the "conversation" is between you and a book! On the other hand, if the writing style is formal and dry, your brain perceives it the same way you experience being lectured to while sitting in a roomful of passive attendees. No need to stay awake.

But pictures and conversational style are just the beginning.

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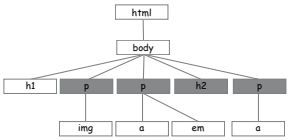
Here's what WE did:

We used ***pictures***, because your brain is tuned for visuals, not text. As far as your brain's concerned, a picture really *is* worth 1,024 words. And when text and pictures work together, we embedded the text *in* the pictures because your brain works more effectively when the text is *within* the thing the text refers to, as opposed to in a caption or buried in the text somewhere.



We used ***redundancy***, saying the same thing in *different* ways and with different media types, and *multiple senses*, to increase the chance that the content gets coded into more than one area of your brain.

We used concepts and pictures in ***unexpected*** ways because your brain is tuned for novelty, and we used pictures and ideas with at least *some* ***emotional*** *content*, because your brain is tuned to pay attention to the biochemistry of emotions. That which causes you to *feel* something is more likely to be remembered, even if that feeling is nothing more than a little ***humor***, ***surprise***, or ***interest.***

Be the Browser

We used a personalized, ***conversational style***, because your brain is tuned to pay more attention when it believes you're in a conversation than if it thinks you're passively listening to a presentation. Your brain does this even when you're *reading*.

We included more than 100 ***activities***, because your brain is tuned to learn and remember more when you ***do*** things than when you *read* about things. And we made the exercises challenging-yet-doable, because that's what most *people* prefer.

BULLET POINTS

We used ***multiple learning styles***, because *you* might prefer step-by-step procedures, while someone else wants to understand the big picture first, while someone else just wants to see a code example. But regardless of your own learning preference, *everyone* benefits from seeing the same content represented in multiple ways.

Puzzles

We include content for ***both sides of your brain***, because the more of your brain you engage, the more likely you are to learn and remember, and the longer you can stay focused. Since working one side of the brain often means giving the other side a chance to rest, you can be more productive at learning for a longer period of time.

And we included ***stories*** and exercises that present ***more than one point of view,*** because your brain is tuned to learn more deeply when it's forced to make evaluations and judgments.

We included ***challenges***, with exercises, and by asking ***questions*** that don't always have a straight answer, because your brain is tuned to learn and remember when it has to *work* at something. Think about it—you can't get your *body* in shape just by *watching* people at the gym. But we did our best to make sure that when you're working hard, it's on the *right* things. That ***you're not spending one extra dendrite*** processing a hard-to-understand example, or parsing difficult, jargon-laden, or overly terse text.

We used ***people***. In stories, examples, pictures, etc., because, well, because *you're* a person. And your brain pays more attention to *people* than it does to *things*.

We used an ***80/20*** approach. We assume that if you're going to be a kick-butt web developer, this won't be your only book. So we don't talk about *everything*. Just the stuff you'll actually *need*.

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Here's what YOU can do to bend your brain into submission

So, we did our part. The rest is up to you. These tips are a starting point; listen to your brain and figure out what works for you and what doesn't. Try new things.

Cut this out and stick it on your refrigerator.

1. **Slow down. The more you understand, the less you have to memorize.**

   Don't just *read*. Stop and think. When the book asks you a question, don't just skip to the answer. Imagine that someone really *is* asking the question. The more deeply you force your brain to think, the better chance you have of learning and remembering.

2. **Do the exercises. Write your own notes.**

   We put them in, but if we did them for you, that would be like having someone else do your workouts for you. And don't just *look* at the exercises. **Use a pencil.** There's plenty of evidence that physical activity *while* learning can increase the learning.

3. **Read the "There Are No Dumb Questions."**

   That means all of them. They're not optional sidebars—***they're part of the core content!*** Don't skip them.

4. **Make this the last thing you read before bed. Or at least the last *challenging* thing.**

   Part of the learning (especially the transfer to long-term memory) happens *after* you put the book down. Your brain needs time on its own, to do more processing. If you put in something new during that processing time, some of what you just learned will be lost.

5. **Drink water. Lots of it.**

   Your brain works best in a nice bath of fluid. Dehydration (which can happen before you ever feel thirsty) decreases cognitive function.

6. **Talk about it. Out loud.**

   Speaking activates a different part of the brain. If you're trying to understand something, or increase your chance of remembering it later, say it out loud. Better still, try to explain it out loud to someone else. You'll learn more quickly, and you might uncover ideas you hadn't known were there when you were reading about it.

7. **Listen to your brain.**

   Pay attention to whether your brain is getting overloaded. If you find yourself starting to skim the surface or forget what you just read, it's time for a break. Once you go past a certain point, you won't learn faster by trying to shove more in, and you might even hurt the process.

8. ***Feel* something!**

   Your brain needs to know that this *matters*. Get involved with the stories. Make up your own captions for the photos. Groaning over a bad joke is *still* better than feeling nothing at all.

9. ***Create* something!**

   Apply this to something new you're designing, or rework an older project. Just do *something* to get some experience beyond the exercises and activities in this book. All you need is a pencil and a problem to solve…a problem that might benefit from using HTML and CSS.

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Read me

This is a learning experience, not a reference book. We deliberately stripped out everything that might get in the way of learning whatever it is we're working on at that point in the book. And the first time through, you need to begin at the beginning, because the book makes assumptions about what you've already seen and learned.

We begin by teaching basic HTML, then standards-based HTML5.

To write standards-based HTML, there are a lot of technical details you need to understand that aren't helpful when you're trying to learn the basics of HTML. Our approach is to have you learn the basic concepts of HTML first (without worrying about these details), and then, when you have a solid understanding of HTML, teach you to write standards-compliant HTML (the most recent version of which is HTML5). This has the added benefit that the technical details are more meaningful after you've already learned the basics.

It's also important that you be writing compliant HTML when you start using CSS, so we make a point of getting you to standards-based HTML before you begin any serious work with CSS.

We don't cover every single HTML element or attribute or CSS property ever created.

There are a *lot* of HTML elements, *a lot* of attributes, and *a lot* of CSS properties. Sure, they're all interesting, but our goal was to write a book that weighs less than the person reading it, so we don't cover them all here. Our focus is on the core HTML elements and CSS properties that *matter* to you, the beginner, and making sure that you really, truly, deeply understand how and when to use them. In any case, once you're done with *Head First HTML and CSS*, you'll be able to pick up any reference book and get up to speed quickly on all the elements and properties we left out.

This book advocates a clean separation between the structure of your pages and the presentation of your pages.

Today, serious web pages use HTML to structure their content, and CSS for style and presentation. Nineties-era pages often used a different model, one where HTML was used for both structure and style. This book teaches you to use HTML for structure and CSS for style; we see no reason to teach you outdated bad habits.

We encourage you to use more than one browser with this book.

While we teach you to write HTML and CSS that are based on standards, you'll still (and

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probably always) encounter minor differences in the way web browsers display pages. So, we encourage you to pick at least two modern browsers and test your pages using them. This will give you experience in seeing the differences among browsers and in creating pages that work well in a variety of them.

We often use tag names for element names.

Rather than saying "the a element," or "the 'a' element," we use a tag name, like "the `<a>` element." While this may not be technically correct (because `<a>` is an opening tag, not a full-blown element), it does make the text more readable, and we usually follow the name with the word "element" to avoid confusion.

The activities are NOT optional.

The exercises and activities are not add-ons; they're part of the core content of the book. Some of them are to help with memory, some are for understanding, and some will help you apply what you've learned. ***Don't skip the exercises.*** The crossword puzzles are the only things you don't *have* to do, but they're good for giving your brain a chance to think about the words in a different context.

The redundancy is intentional and important.

One distinct difference in a Head First book is that we want you to *really* get it. And we want you to finish the book remembering what you've learned. Most reference books don't have retention and recall as a goal, but this book is about *learning*, so you'll see some of the same concepts come up more than once.

The examples are as lean as possible.

Our readers tell us that it's frustrating to wade through 200 lines of an example looking for the two lines they need to understand. Most examples in this book are shown within the smallest possible context, so that the part you're trying to learn is clear and simple. Don't expect all of the examples to be robust, or even complete—they are written specifically for learning, and aren't always fully functional.

We've placed all the example files on the Web so you can download them. You'll find them at **`http://wickedlysmart.com/hfhtmlcss/`**.

The Brain Power exercises don't have answers.

For some of them, there is no right answer, and for others, part of the learning experience of the Brain Power activities is for you to decide if and when your answers are right. In some of the Brain Power exercises, you will find hints to point you in the right direction.

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Tech reviewers (first edition)

Corey McGlone

Joe Konior

Valentin Crettaz

Barney Marispini

Louise Barr

Fearless leader of the Extreme Review Team

Eiffel Tower

Marcus Green

Pauline McNamara

Johannes de Jong

Ike Van Atta

Pauline gets the "kick-ass reviewer" award.

David O'Meara

Our reviewers:

We're extremely grateful for our technical review team. **Johannes de Jong** organized and led the whole effort, acted as "series dad," and made it all work smoothly. **Pauline McNamara**, "co-manager" of the effort, held things together and was the first to point out when our examples were a little more "baby boomer" than hip. The whole team proved how much we needed their technical expertise and attention to detail. **Valentin Crettaz**, **Barney Marispini**, **Marcus Green**, **Ike Van Atta**, **David O'Meara**, **Joe Konior**, and **Corey McGlone** left no stone unturned in their review and the book is much better for it. You guys rock! And further thanks to **Corey** and **Pauline** for never letting us slide on our often too formal (or we should just say it, incorrect) punctuation. A shout-out to JavaRanch as well for hosting the whole thing.

A big thanks to **Louise Barr**, our token web designer, who kept us honest on our designs and on our use of HTML and CSS (although you'll have to blame us for the actual designs).

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Acknowledgments (first edition)*

Even more technical review:

We're also extremely grateful to our esteemed technical reviewer **David Powers**. We have a real love/hate relationship with David because he made us work so hard, but the result was *oh so worth it*. The truth be told, based on David's comments, we made significant changes to this book and it is technically twice the book it was before. Thank you, David.

Esteemed Reviewer David Powers

Don't let the sweater fool you—this guy is hardcore (technically of course).

At O'Reilly:

Our biggest thanks to our editor, **Brett McLaughlin**, who cleared the path for this book, removed every obstacle to its completion, and sacrificed family time to get it done. Brett also did hard editing time on this book (not an easy task for a Head First title). Thanks, Brett; this book wouldn't have happened without you.

Brett McLaughlin

Our sincerest thanks to the whole O'Reilly team: **Greg Corrin, Glenn Bisignani, Tony Artuso,** and **Kyle Hart** all led the way on marketing and we appreciate their out-of-the-box approach. Thanks to **Ellie Volkhausen** for her inspired cover design that continues to serve us well, and to **Karen Montgomery** for stepping in and bringing life to this book's cover. Thank you, as always, to **Colleen Gorman** for her hardcore copyedit (and for keeping it all fun). And we couldn't have pulled off a color book like this without **Sue Willing** and **Claire Cloutier**.

No Head First acknowledgment would be complete without thanking **Mike Loukides** for shaping the Head First concept into a series, and to **Tim O'Reilly** for always being there and his continued support. Finally, thanks to **Mike Hendrickson** for bringing us into the Head First family and having the faith to let us run with it.

Kathy Sierra and Bert Bates:

Last, and anything but least, to **Kathy Sierra** and **Bert Bates**, our partners in crime and the BRAINS who created the series. Thanks, guys, for trusting us *even more* with your baby. We hope once again we've done it justice. The three-day jam session was the highlight of writing the book, we hope to repeat it soon. Oh, and next time around, can you give LTJ a call and tell him he's just going to have to make a trip back to Seattle?

Bert Bates

Kathy Sierra

Hard at work researching Head First Parelli

Kara

*The large number of acknowledgments is because we're testing the theory that everyone mentioned in a book acknowledgment will buy at least one copy, probably more, what with relatives and everything. If you'd like to be in the acknowledgment of our *next* book, and you have a large family, write to us.

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Tech reviewers (second edition)

We couldn't sleep at night without knowing that our high-powered HTML & CSS reviewer, **David Powers**, has scoured this book for inaccuracies. Truth is, so many years had passed since the first edition that we had to hire a private detective to locate him (it's a long story, but he was finally located in his underground HTML & CSS lair and research lab). Anyway, more seriously, while all the technical faults in this book sit solely with the authors (that's us), we can assure you in every case David tried to make sure we did things right. Once again, David was instrumental in the writing of this book.

We're extremely grateful for everyone on our technical review team. **Joe Konior** joined us once again for this edition, along with **Dawn Griffiths** (co-author of *Head First C*), and **Shelley Powers** (an HTML & CSS "power"house who has been writing about the Web for years). Once again, you all rock! Your feedback was amazingly thorough, detailed, and helpful. Thank you.

David Powers

Less pink, more HTML & CSS power!

Joe Konior

Dawn Griffiths

Mike Hendrickson

Acknowledgments (second edition)

Our biggest thanks to our chief editor, **Mike Hendrickson**, who made this book happen in every way (other than actually writing it) , was there for us the entire journey, and more importantly (the biggest thing any editor can do) totally trusted us to get it done! Thanks, Mike; none of our books would have happened without you. You've been our champion for well over a decade and we love you for it!

Of course it takes a village to publish a book, and behind the scenes a talented and friendly group at O'Reilly made it all happen. Our sincerest thanks to the whole O'Reilly team: **Kristen Borg** (production editor extraordinaire); the brilliant **Rachel Monaghan** (proofreader); **Ron Strauss** for his meticulous index; **Rebecca Demarest** for illustration help; **Karen Montgomery**, ace cover designer; and last but definitely not least, **Louise Barr**, who always helps our pages look better.

Lou Barr

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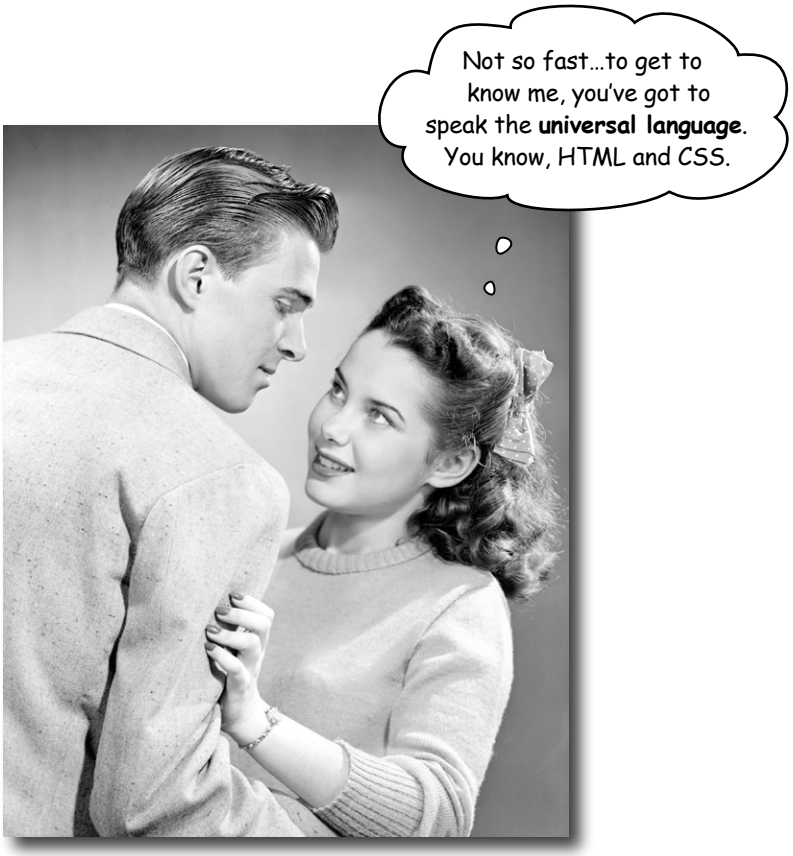
1 getting to know HTML

The Language of the Web



The only thing that is standing between you and getting yourself on the Web is learning to speak the lingo:

HyperText Markup Language, or HTML for short. So, get ready for some language lessons. After this chapter, not only are you going to understand some basic **elements** of HTML, but you'll also be able to speak HTML with a little **style.** Heck, by the end of this book you'll be talking HTML like you grew up in Webville.

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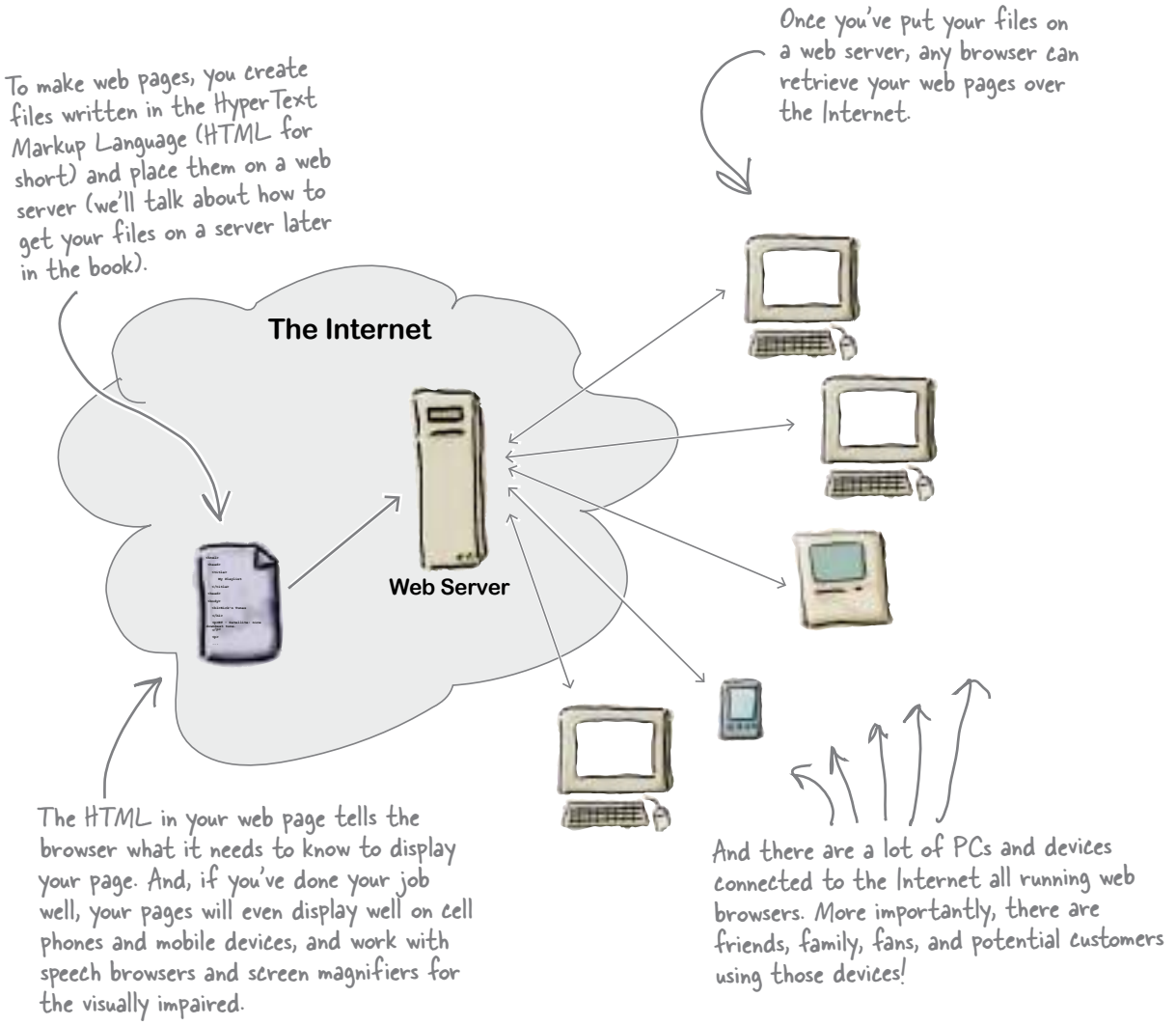
The Web
~~Video~~ killed the radio star

Want to get an idea out there? Sell something? Just need a creative outlet? Turn to the Web—we don't need to tell you it has become the universal form of communication. Even better, it's a form of communication **YOU** can participate in.

But if you really want to use the Web effectively, you've got to know a few things about **HTML**—not to mention, a few things about how the Web works too. Let's take a look from 30,000 feet:



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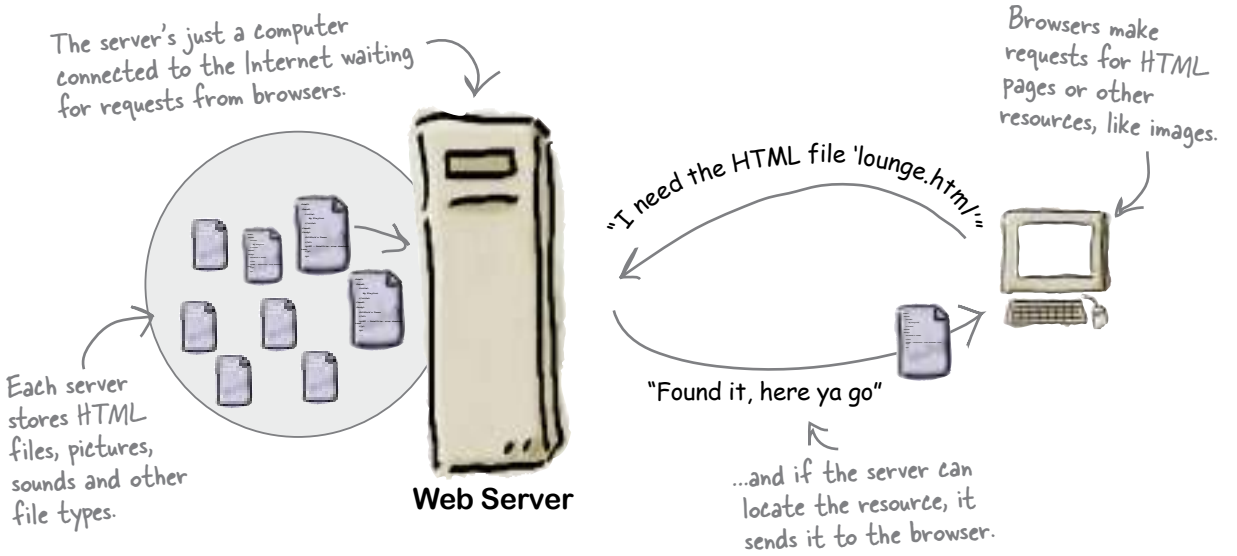
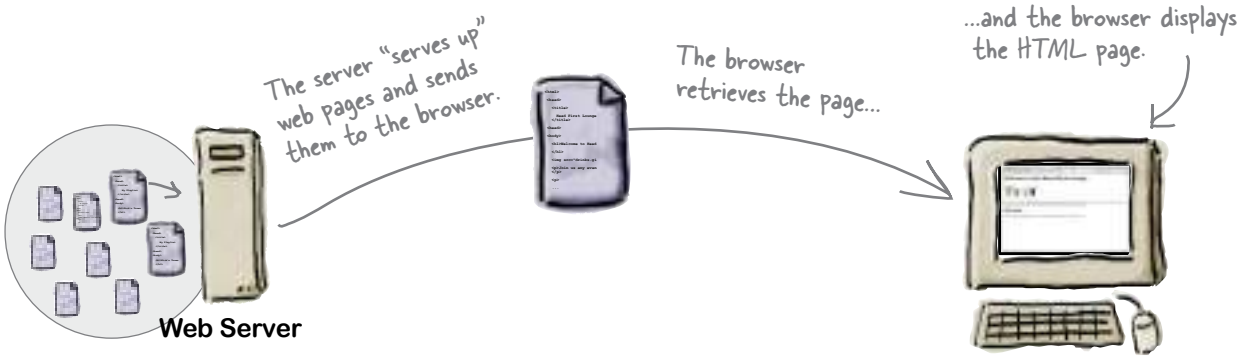
What does the web server do?

Web servers have a full-time job on the Internet, tirelessly waiting for requests from web browsers. What kinds of requests? Requests for web pages, images, sounds, or maybe even a video. When a server gets a request for any of these resources, the server finds the resource, and then sends it back to the browser.



What does the web browser do?

You already know how a browser works: you're surfing around the Web and you click on a link to visit a page. That click causes your browser to request an HTML page from a web server, retrieve it, and display the page in your browser window.



But how does the browser know how to display a page? That's where HTML comes in. HTML tells the browser all about the content and structure of the page. Let's see how that works…

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What you write (the HTML)

So, you know HTML is the key to getting a browser to display your pages, but what exactly does HTML look like? And what does it do?

Let's have a look at a little HTML…imagine you're going to create a web page to advertise the *Head First Lounge*, a local hangout with some good tunes, refreshing elixirs, and wireless access. Here's what you'd write in HTML:

```
<html>
  <head>
    <title>Head First Lounge</title>  A
  </head>
  <body>
    <h1>Welcome to the Head First Lounge</h1>  B
    <img src="drinks.gif">  C
    <p>
  D   Join us any evening for refreshing elixirs,
      conversation and maybe a game or
      two of <em>Dance Dance Revolution</em>.  E
      Wireless access is always provided;
      BYOWS (Bring your own web server).
    </p>
    <h2>Directions</h2>  F
    <p>
  G   You'll find us right in the center of
      downtown Webville. Come join us!
    </p>
  </body>
</html>
```

We don't expect you to know HTML yet.

At this point you should just be getting a feel for what HTML looks like; we're going to cover everything in detail in a bit. For now, study the HTML and see how it gets represented in the browser on the next page. Be sure to pay careful attention to each letter annotation and how and where it is displayed in the browser.

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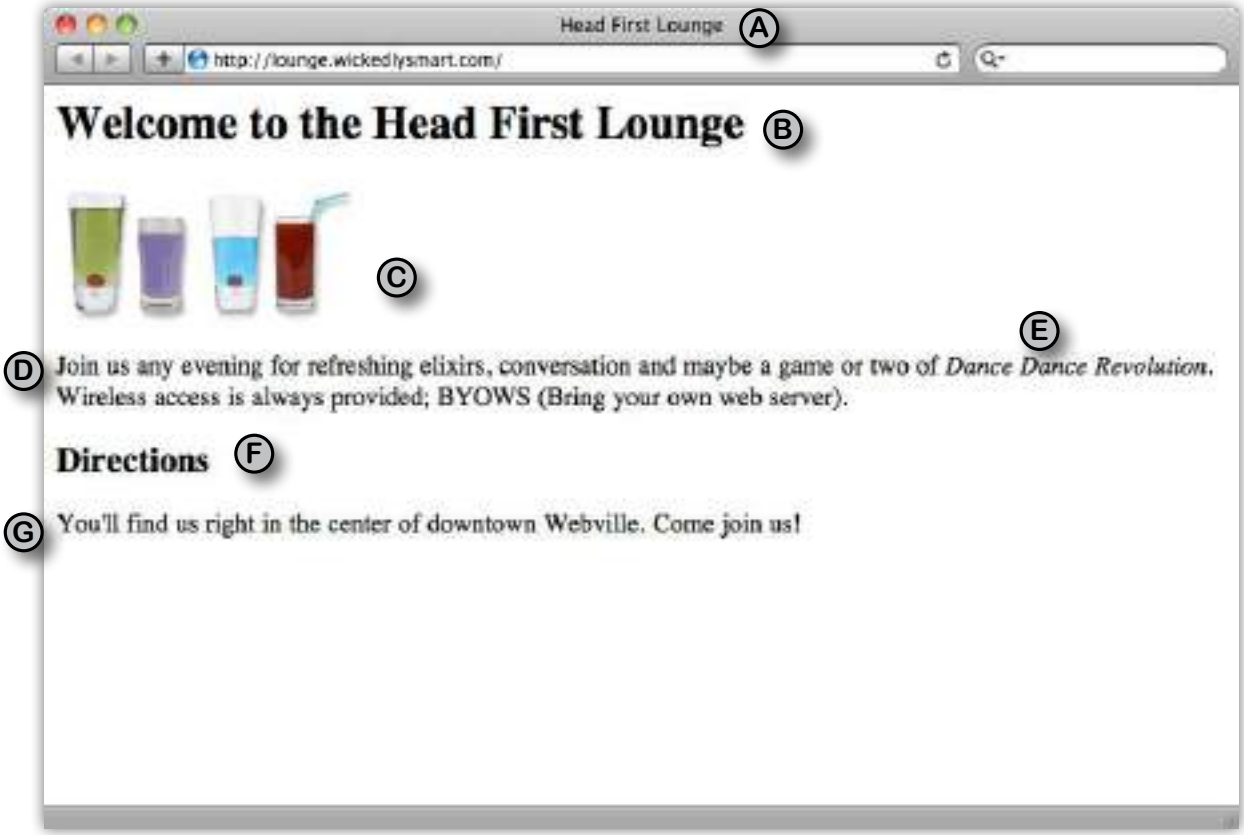
What the browser creates

When the browser reads your HTML, it interprets all the *tags* that surround your text. Tags are just words or characters in angle brackets, like `<head>`, `<p>`, `<h1>`, and so on. The tags tell the browser about the *structure and meaning* of your text. So rather than just giving the browser a bunch of text, with HTML you can use tags to tell the browser what text is in a heading, what text is a paragraph, what text needs to be emphasized, or even where images need to be placed.

Let's check out how the browser interprets the tags in the Head First Lounge:

Notice how each tag in the HTML maps to what the browser displays.



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there are no Dumb Questions

Q: So HTML is just a bunch of tags that I put around my text?

A: For starters. Remember that HTML stands for HyperText Markup Language, so HTML gives you a way to "mark up" your text with tags that tell the browser how your text is structured. But there is also the HyperText aspect of HTML, which we'll talk about a little later in the book.

Q: How does the browser decide how to display the HTML?

A: HTML tells your browser about the structure of your document: where the headings are, where the paragraphs are, what text needs emphasis, and so on. Given this information, browsers have built-in default rules for how to display each of these elements.

But you don't have to settle for the default settings. You can add your own style and formatting rules with CSS that determine font, colors, size, and a lot of other characteristics of your page. We'll get back to CSS later in the chapter.

Q: The HTML for the Head First Lounge has all kinds of indentation and spacing, and yet I don't see that when it is displayed in the browser. How come?

A: Correct, and good catch. Browsers ignore tabs, returns, and most spaces in HTML documents. Instead, they rely on your markup to determine where line and paragraph breaks occur.

So why did we insert our own formatting if the browser is just going to ignore it? To help us more easily read the document when we're editing the HTML. As your HTML documents become more complicated, you'll find a few spaces, returns, and tabs here and there really help to improve the readability of the HTML.

Q: So there are two levels of headings, <h1> and a subheading <h2>?

A: Actually there are six, <h1> through <h6>, which the browser typically displays in successively smaller font sizes. Unless you are creating a complex and large document, you typically won't use headings beyond <h3>.

Q: Why do I need the <html> tag? Isn't it obvious this is an HTML document?

A: The <html> tag tells the browser your document is actually HTML. While some browsers will forgive you if you omit it, some won't, and as we move toward "industrial-strength HTML" later in the book, you'll see it is quite important to include this tag.

Q: What makes a file an HTML file?

A: An HTML file is a simple text file. Unlike a word processing file, there is no special formatting embedded in it. By convention, we add an ".html" to the end of the filename to give the operating system a better idea of what the file is. But, as you've seen, what really matters is what we put inside the file.

Q: Everyone is talking about HTML5. Are we using it? If so, why aren't we saying "HTML-FIVE" instead of "HTML"?

A: You're learning about HTML, and HTML5 just happens to be the latest version of HTML. HTML5 has had a lot of attention recently, and that's because it simplifies many of the ways we write HTML and enables some new functionality, which we're going to cover in this book. It also provides some advanced features through its JavaScript application programming interfaces (APIs), and those are covered in Head First HTML5 Programming.

Q: Markup seems silly. What-you-see-is-what-you-get applications have been around since, what, the '70s? Why isn't the Web based on a format like Microsoft Word or a similar application?

A: The Web is created out of text files without any special formatting characters. This enables any browser in any part of the world to retrieve a web page and understand its contents. There are WYSIWYG applications out there like Dreamweaver, and they work great. But in this book we're going to take it down to the bare metal, and start with text. Then you're in good shape to understand what your Dreamweaver application is doing behind the scenes.

Q: Is there any way to put comments to myself in HTML?

A: Yes, if you place your comments in between <!-- and --> the browser will totally ignore them. Say you wanted to write a comment "Here's the beginning of the lounge content." You'd do that like this:

```
<!-- Here's the beginning of
the lounge content -->
```

Notice that you can put comments on multiple lines. Keep in mind anything you put between the "<!--" and the "-->", even HTML, will be ignored by the browser.

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Sharpen your pencil

You're closer to learning HTML than you think…

Here's the HTML for the Head First Lounge again. Take a look at the tags and see if you can guess what they tell the browser about the content. Write your answers in the space on the right; we've already done the first couple for you.

```
<html>
  <head>
    <title>Head First Lounge</title>
  </head>
  <body>
    <h1>Welcome to the Head First Lounge</h1>
    <img src="drinks.gif">
    <p>
       Join us any evening for refreshing elixirs,
       conversation and maybe a game or
       two of <em>Dance Dance Revolution</em>.
       Wireless access is always provided;
       BYOWS (Bring your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of
       downtown Webville. Come join us!
    </p>
  </body>
</html>
```

Tells the browser this is the start of HTML.

Starts the page "head" (more about this later).

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Sharpen your pencil Solution

```
<html>
  <head>
    <title>Head First Lounge</title>
  </head>
  <body>
    <h1>Welcome to the Head First Lounge</h1>
    <img src="drinks.gif">
    <p>
       Join us any evening for refreshing elixirs,
       conversation and maybe a game or
       two of <em>Dance Dance Revolution</em>.
       Wireless access is always provided;
       BYOWS (Bring your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of
       downtown Webville. Come join us!
    </p>
  </body>
</html>
```

Tells the browser this is the start of HTML.

Starts the page "head".

Gives the page a title.

End of the head.

Start of the body of page.

Tells browser that "Welcome to..." is a heading.

Places the image "drinks.gif" here.

Start of a paragraph.

Puts emphasis on Dance Dance Revolution.

End of paragraph.

Tells the browser that "Directions" is a subheading.

Start of another paragraph.

End of paragraph.

End of the body.

Tells the browser this is the end of the HTML.

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Your big break at Starbuzz Coffee

Starbuzz Coffee has made a name for itself as the fastest growing coffee shop around. If you've seen one on your local corner, look across the street—you'll see another one.

In fact, they've grown so quickly, they haven't even managed to put up a web page yet…and therein lies your big break: By chance, while buying your Starbuzz Chai Tea, you run into the Starbuzz CEO…

BRAIN POWER

Decisions, decisions.
Check your first priority below (choose only one):

- ☐ A. Give dog a bath.
- ☐ B. Finally get my checking account balanced.
- ☐ C. Take the Starbuzz gig and launch BIG-TIME web career.
- ☐ D. Schedule dentist appointment.

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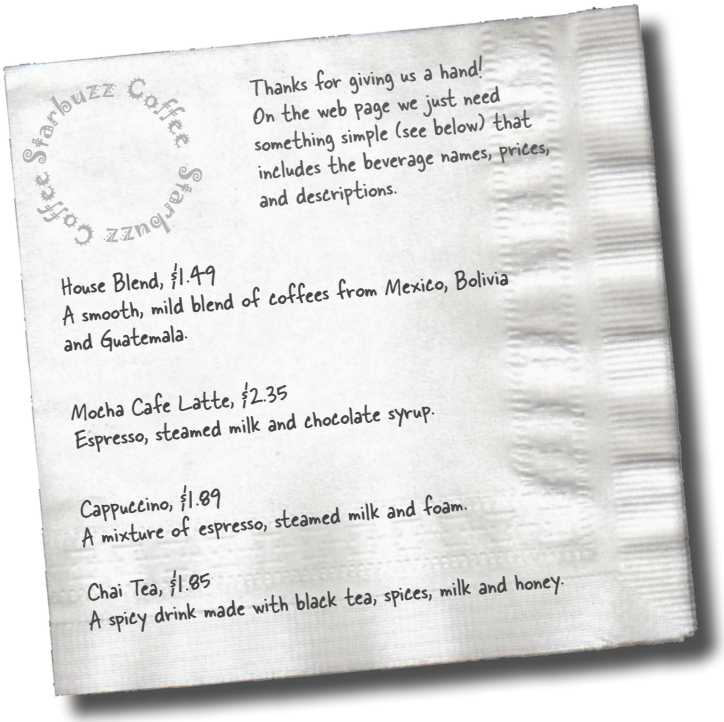
The CEO scribbles something on a napkin and hands it to you...



Starbuzz Coffee

Thanks for giving us a hand!
On the web page we just need something simple (see below) that includes the beverage names, prices, and descriptions.

House Blend, $1.49
A smooth, mild blend of coffees from Mexico, Bolivia and Guatemala.

Mocha Cafe Latte, $2.35
Espresso, steamed milk and chocolate syrup.

Cappuccino, $1.89
A mixture of espresso, steamed milk and foam.

Chai Tea, $1.85
A spicy drink made with black tea, spices, milk and honey.

Sharpen your pencil

Take a look at the napkin. Can you determine the *structure* of it? In other words, are there obvious headings? Paragraphs? Is it missing anything like a title?

Go ahead and mark up the napkin (using your pencil) with any structure you see, and add anything that is missing.

You'll find our answers at the end of Chapter 1.

* If by chance you chose option A, B, or D on the previous page, we recommend you donate this book to a good library, use it as kindling this winter, or what the heck, go ahead and sell it on Amazon and make some cash.

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Creating the Starbuzz web page

Of course, the only problem with all this is that you haven't actually created any web pages yet. But that's why you decided to dive head first into HTML, right?

No worries, here's what you're going to do on the next few pages:

1. **Create an HTML file using your favorite text editor.**
2. **Type in the menu the Starbuzz CEO wrote on the napkin.**
3. **Save the file as "index.html".**
4. **Open the file "index.html" in your favorite browser, step back, and watch the magic happen.**

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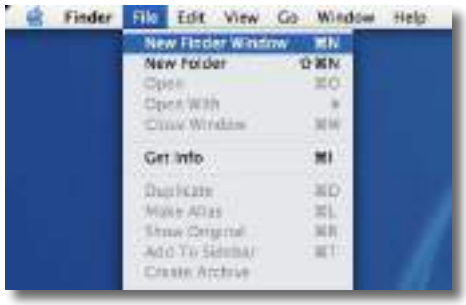
Creating an HTML file (Mac)

All HTML files are text files. To create a text file, you need an application that allows you to create plain text without throwing in a lot of fancy formatting and special characters. You just need plain, pure text.

We'll use TextEdit on the Mac in this book; however, if you prefer another text editor, that should work fine as well. And, if you're running Windows, you'll want to skip ahead a couple of pages to the Windows instructions.



Step one:

Navigate to your **Applications** folder

The TextEdit application is in the *Applications* folder. The easiest way to get there is to choose New Finder Window from the Finder's File menu and then look for the Application directly in your shortcuts. When you've found it, click on Applications.

Step two:

Locate and run **TextEdit**

You'll probably have lots of applications listed in your *Applications* folder, so scroll down until you see TextEdit. To run the application, double-click on the TextEdit icon.

Step three (optional):

Keep **TextEdit** in your **Dock**

If you want to make your life easier, click and hold on the TextEdit icon in the Dock (this icon appears once the application is running). When it displays a pop-up menu, choose Options, then "Keep in Dock." That way, the TextEdit icon will always appear in your Dock and you won't have to hunt it down in the *Applications* folder every time you need to use it.

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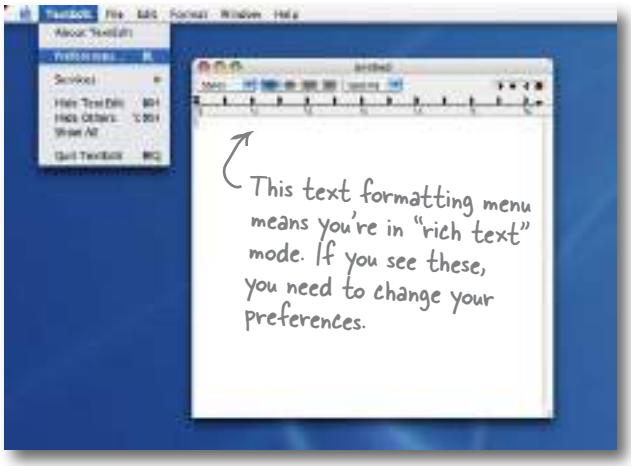
Step four:

Change your TextEdit **Preferences**

By default, TextEdit is in "rich text" mode, which means it will add its own formatting and special characters to your file when you save it—not what you want. So, you'll need to change your TextEdit Preferences so that TextEdit saves your work as a pure text file. To do this, first choose the Preferences menu item from the TextEdit menu.



Step five:

Set Preferences for **Plain text**

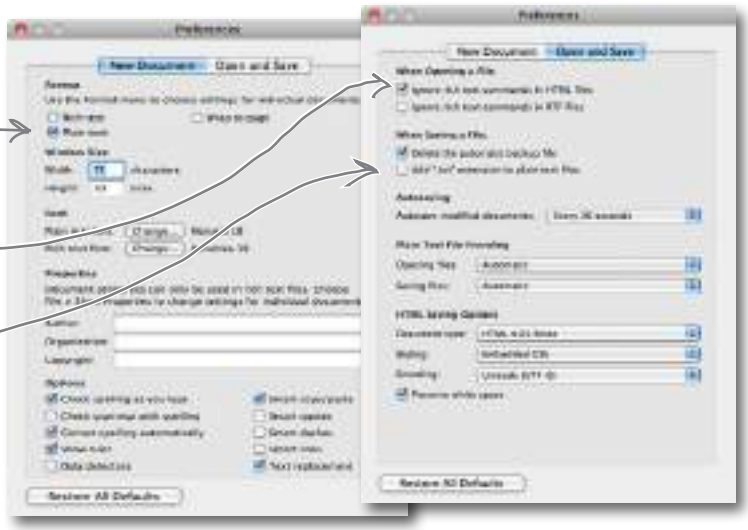
Once you see the Preferences dialog box, there are three things you need to do.

First, choose "Plain text" as the default editor mode in the New Document tab.

In the "Open and Save" tab, make sure "Ignore rich text commands in HTML files" is checked.

Last, make sure that the "Add .txt extension to plain text files" is **un**checked.

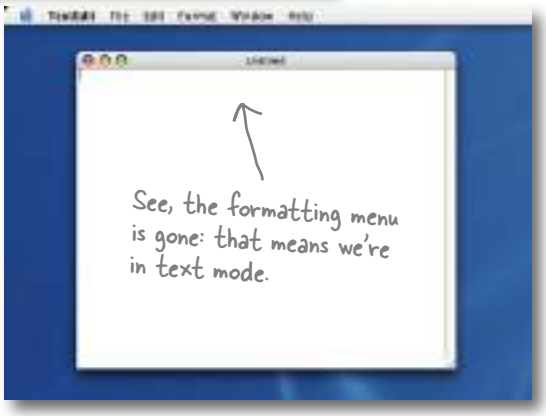
That's it; to close the dialog box, click on the red button in the top-left corner.



Step six:

Quit and **restart**

Now quit out of TextEdit by choosing Quit from the TextEdit menu, and then restart the application. This time, you'll see a window with no fancy text formatting menus at the top. You're now ready to create some HTML.



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Creating an HTML file (Windows)

Or another version of Windows

If you're reading this page you must be a Windows 7 user. If you're not, you might want to skip a couple of pages ahead. Or, if you just want to sit in the back and not ask questions, we're okay with that too.

If you're using another version of Windows, you'll find Notepad there as well.

To create HTML files in Windows 7, we're going to use Notepad—it ships with every copy of Windows, the price is right, and it's easy to use. If you've got your own favorite editor that runs on Windows 7, that's fine too; just make sure you can create a plain-text file with an ".html" extension.

Assuming you're using Notepad, here's how you're going to create your first HTML file.

Step one:

Open the **Start** menu and navigate to Notepad.

You'll find the Notepad application in *Accessories*. The easiest way to get there is to click on the Start menu, then on All Programs, then Accessories. You'll see Notepad listed there.

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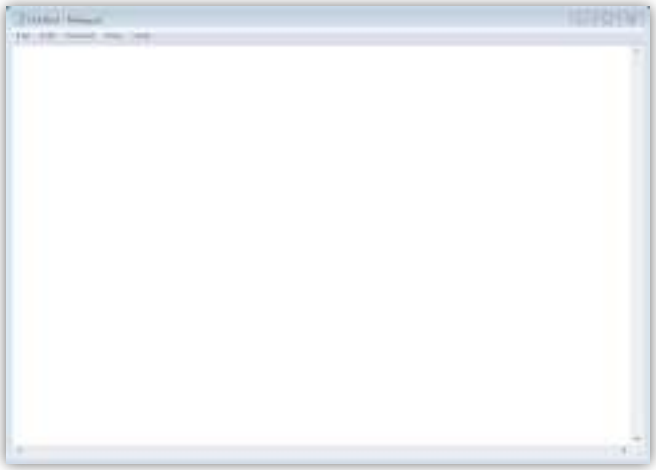
Step two:

Open **Notepad**.

Once you've located Notepad in the *Accessories* folder, go ahead and click on it. You'll see a blank window ready for you to start typing HTML.



But recommended

Step three (optional):

Don't hide extensions of well-known file types.

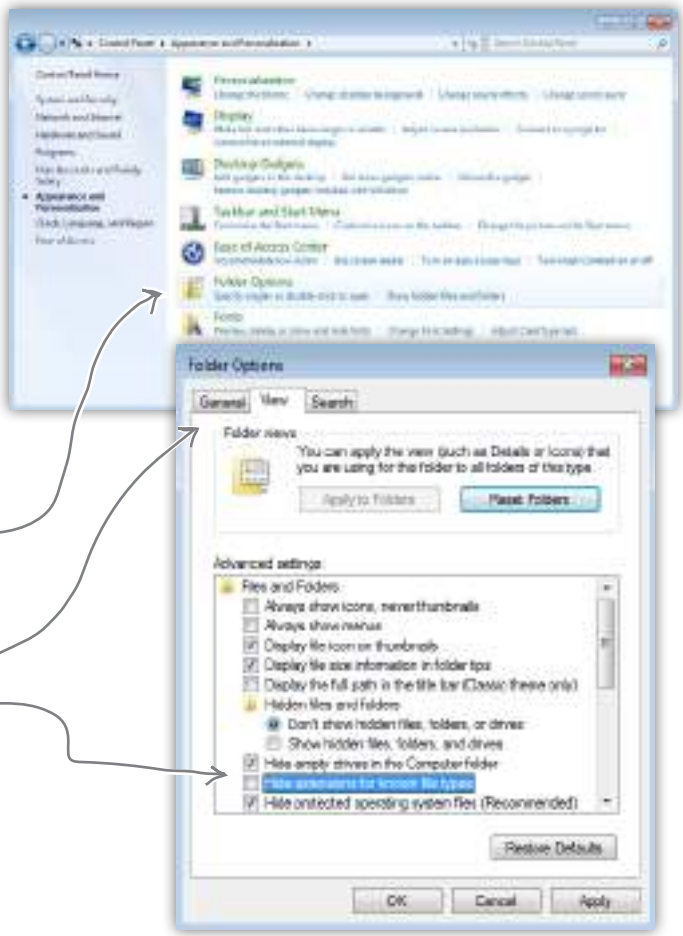
By default, Windows File Explorer hides the file extensions of well-known file types. For example, a file named "Irule.html" will be shown in the Explorer as "Irule" without its ".html" extension.

It's much less confusing if Windows shows you these extensions, so let's change your folder options so you can see them.

First, open Folder Options by clicking the Start button, clicking Control Panel, clicking "Appearance and Personalization," and then clicking Folder Options.

Next, in the View tab, under "Advanced settings," scroll down until you see "Hide extensions for known file types" and *uncheck* this option.

That's it. Click on the OK button to save the preference and you'll now see the file extensions in the Explorer.



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there are no Dumb Questions

Q: Why am I using a simple text editor? Aren't there powerful tools like Dreamweaver and Expression Web for creating web pages?

A: You're reading this book because you want to understand the true technologies used for web pages, right? Now those are all great tools, but they do a lot of the work for you, and until you are a master of HTML and CSS, you want to learn this stuff without a big tool getting in your way.

Once you're a master, however, these tools do provide some nice features like syntax checking and previews. At that point, when you view the "code" window, you'll understand everything in it, and you'll find that changes to the raw HTML and CSS are often a lot faster than going through a user interface. You'll also find that as standards change, these tools aren't always updated right away and may not support the most recent standards until their next release cycle. Since you'll know how to change the HTML and CSS without the tool, you'll be able to keep up with the latest and greatest all the time.

There are many more fully featured editors that include great features like clips (for automatically inserting bits of HTML you write often), preview (for previewing directly in the editor before you test in the browser), syntax coloring (so tags are a different color from content), and much more. Once you get the hang of writing basic HTML and CSS in a simple editor, it may be worth checking out one of the fancier editors, such as Coda, TextMate, CoffeeCup, or Aptana Studio. There are many out there to choose from (both free and not).

Q: I get the editor, but what browser am I supposed to be using? There are so many—Internet Explorer, Chrome, Firefox, Opera, Safari—what's the deal?

A: The simple answer: use whatever browser you like. HTML and CSS are industry standards, which means that all browsers try to support HTML and CSS in the same way (just make sure you are using the newest version of the browser for the best support).

The complex answer: in reality there are slight differences in the way browsers handle your pages. If you've got users who will be accessing your pages in a variety of browsers, then always test your web page in several different browsers. Some pages will look exactly the same; some won't. The more advanced you become with HTML and CSS, the more these slight differences may matter to you, and we'll get into some of these subtleties throughout the book.

Any of the major browsers—Internet Explorer, Chrome, Firefox, Opera, and Safari—will work for most examples (except where noted); they are all modern browsers with great HTML and CSS support. And as a web developer, you'll be expected to test your code in more than one browser, so we encourage you to download and get familiar with at least two!

Q: I'm creating these files on my own computer—how am I going to view these on the Web?

A: That's one great thing about HTML: you can create files and test them on your own computer and then later publish them on the Web. Right now, we're going to worry about how to create the files and what goes in them. We'll come back to getting them on the Web a bit later.

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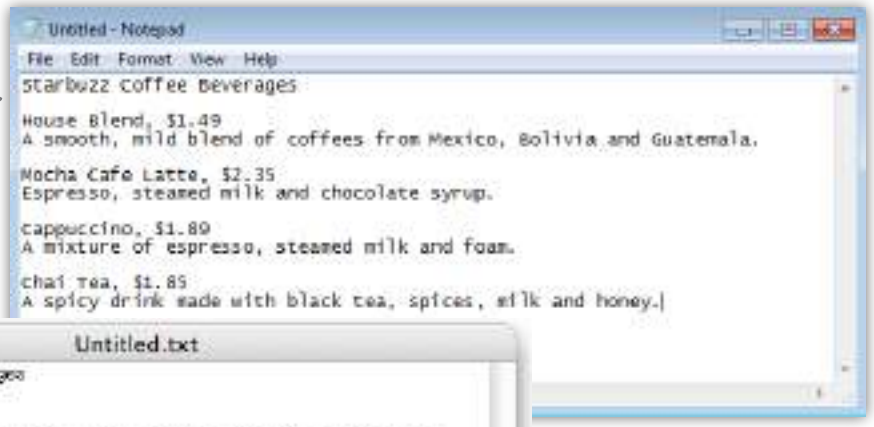
Meanwhile, back at Starbuzz Coffee...

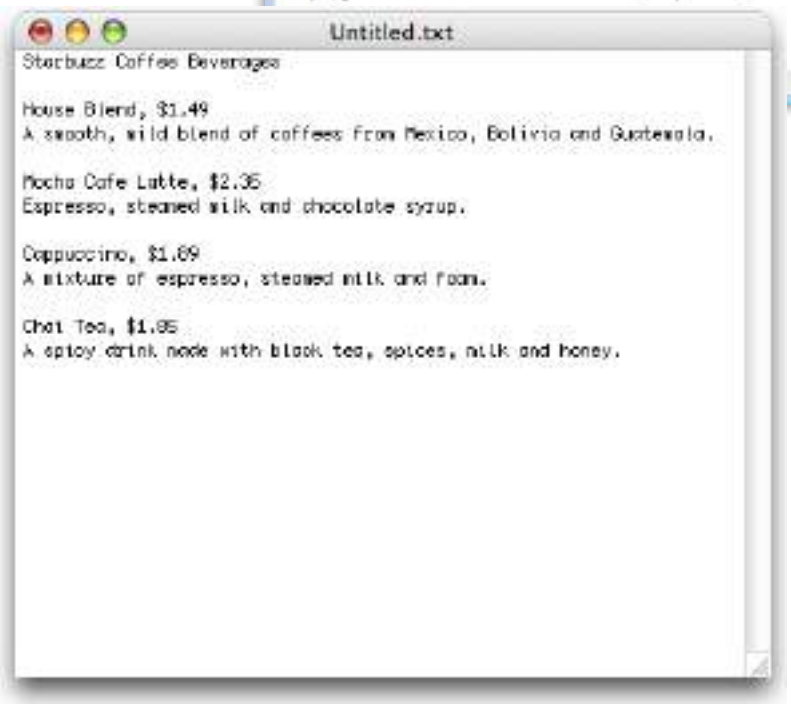
Okay, now that you know the basics of creating a plain-text file, you just need to get some content into your text editor, save it, and then load it into your browser.

Start by typing in the beverages straight from the CEO's napkin; these beverages are the content for your page. You'll be adding some HTML markup to give the content some structure in a bit, but for now, just get the basic content typed in. While you're at it, go ahead and add "Starbuzz Coffee Beverages" at the top of the file.

Type in the info from the napkin like this.



Windows



Mac

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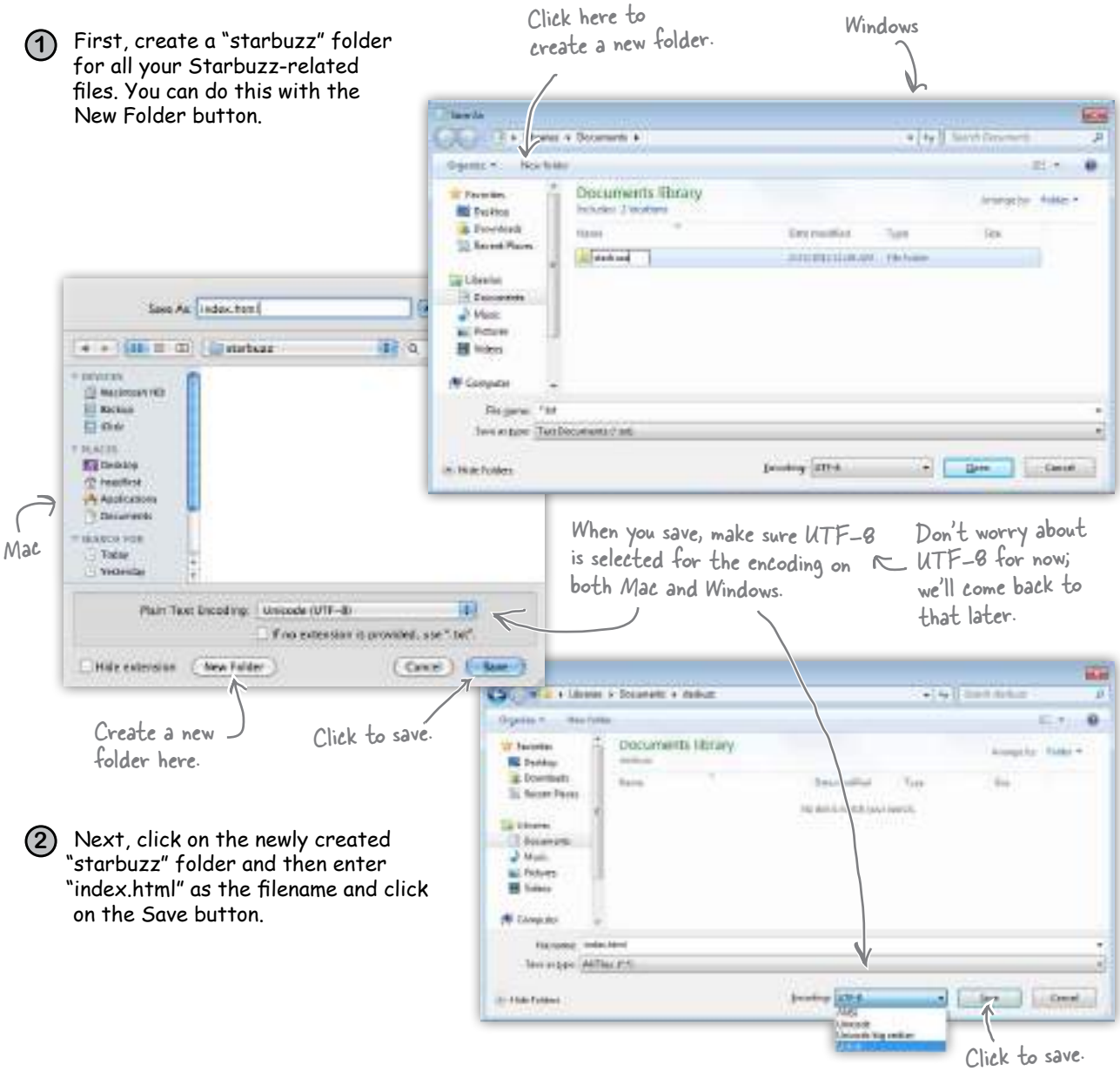
Saving your work

Once you've typed in the beverages from the CEO's napkin, you're going to save your work in a file called "index.html". Before you do that, you'll want to create a folder named "starbuzz" to hold the site's files.

To get this all started, choose Save from the File menu and you'll see a Save As dialog box. Then, here's what you need to do:

1. First, create a "starbuzz" folder for all your Starbuzz-related files. You can do this with the New Folder button.



2. Next, click on the newly created "starbuzz" folder and then enter "index.html" as the filename and click on the Save button.

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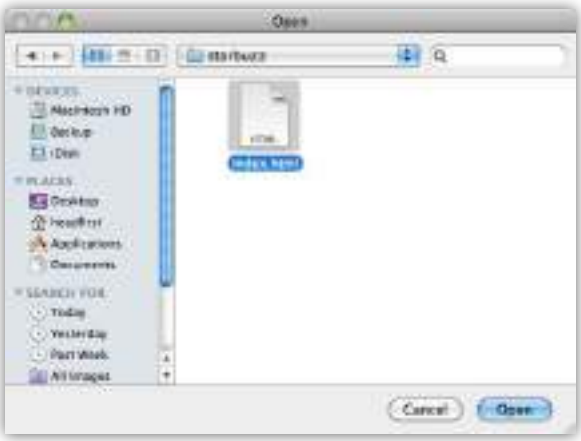
Opening your web page in a browser

Are you ready to open your first web page? Using your favorite browser, choose "Open File…" (or "Open…" using Windows 7 and Internet Explorer) from the File menu and navigate to your "index.html" file. Select it and click Open.

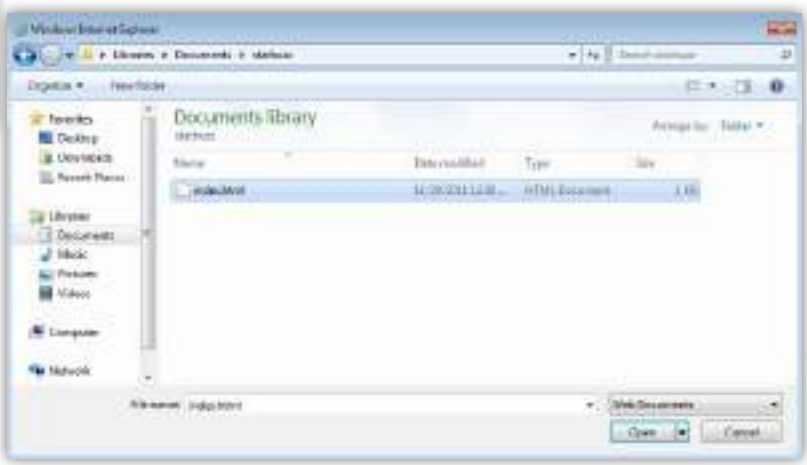
Mac



On the Mac, navigate to your file, and select it by clicking on the file icon and then on the Open button.

Windows

In Windows Internet Explorer it's a two-step process. First, you'll get the Open dialog box.



Then click Browse to get a browse dialog and navigate to where you saved your file.

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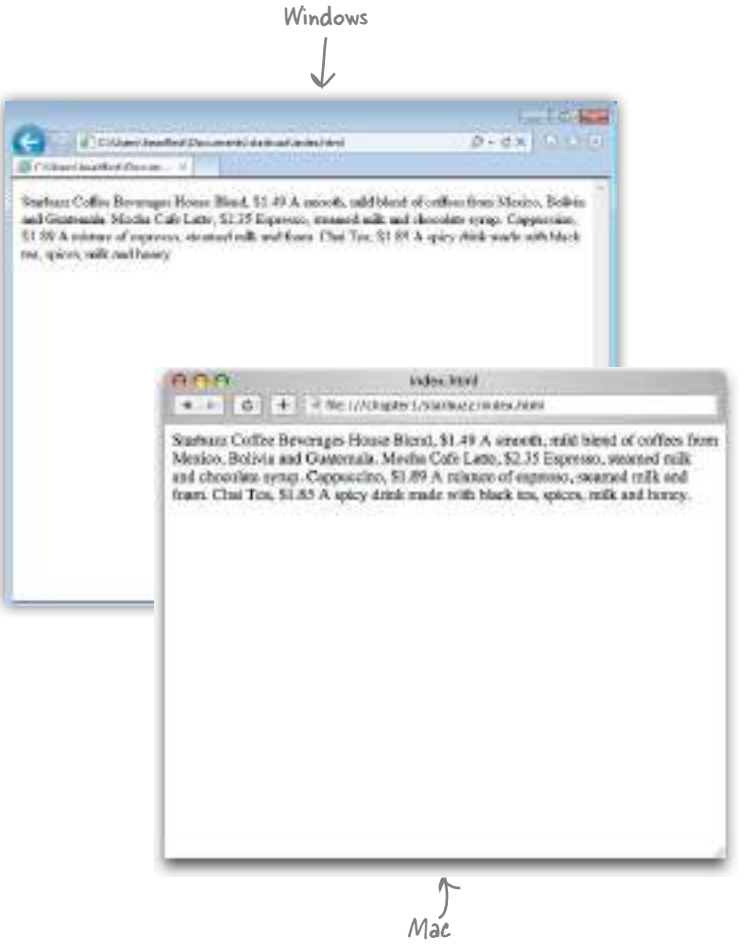
Take your page for a test drive

Success! You've got the page loaded in the browser, although the results are a little…uh…unsatisfying. But that's just because all you've done so far is go through the mechanics of creating a page and viewing it in the browser. And so far, you've only typed in the *content* of the web page. That's where HTML comes in. HTML gives you a way to tell the browser about the *structure* of your page. What's structure? As you've already seen, it is a way of marking up your text so that the browser knows what's a heading, what text is in a paragraph, what text is a subheading, and so on. Once the browser knows a little about the structure, it can display your page in a more meaningful and readable manner.



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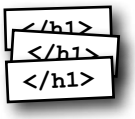
Markup Magnets

So, let's add that structure…

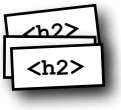
Your job is to add structure to the text from the Starbuzz napkin. Use the fridge magnets at the bottom of the page to mark up the text so that you've indicated which parts are headings, subheadings and paragraph text. We've already done a few to get you started. You won't need all the magnets below to complete the job; some will be left over.

```
<h1> Starbuzz Coffee Beverages </h1>

House Blend, $1.49
A smooth, mild blend of coffees from Mexico, Bolivia and
Guatemala.

<h2> Mocha Cafe Latte, $2.35 </h2>
<p> Espresso, steamed milk and chocolate syrup. </p>

Cappuccino, $1.89
A mixture of espresso, steamed milk and foam.

Chai Tea, $1.85
A spicy drink made with black tea, spices, milk and honey.
```

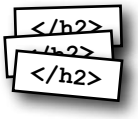
Use this magnet to start a heading.



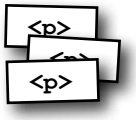
Use this magnet to end a heading.



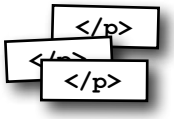
Use this magnet to start a subheading.



Use this magnet to end a subheading.



Use this magnet to start a paragraph.



Use this magnet to end a paragraph.

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Congratulations, you've just written your first HTML!

They might have looked like fridge magnets, but you were really *marking up* your text with HTML. Only, as you know, we usually refer to the magnets as *tags*. Check out the markup below and compare it to your magnets on the previous page.

Use the <h1> and </h1> tags to mark headings. All the text in between is the actual content of the heading.

```
<h1>Starbuzz Coffee Beverages</h1>

<h2>House Blend, $1.49</h2>
<p>A smooth, mild blend of coffees from Mexico, Bolivia
and Guatemala.</p>

<h2>Mocha Cafe Latte, $2.35</h2>
<p>Espresso, steamed milk and chocolate syrup.</p>

<h2>Cappuccino, $1.89</h2>
<p>A mixture of espresso, steamed milk and foam.</p>

<h2>Chai Tea, $1.85</h2>
<p>A spicy drink made with black tea, spices, milk and
honey.</p>
```

The <h2> and </h2> tags go around a subheading. Think of an <h2> heading as a subheading of an <h1> heading.

The and tags go around a block of text that is a paragraph. That can be one or many sentences.

Notice that you don't have to put matching tags on the same line. You can put as much content as you like between them.

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Are we there yet?

You have an HTML file with markup—does that make a web page? Almost. You've already seen the `<html>`, `<head>`, `<title>`, and `<body>` tags, and we just need to add those to make this a first-class HTML page…

First, surround your HTML with <html> & </html> tags. This tells the browser the content of the file is HTML.

Next add <head> and </head> tags. The head contains information about your web page, like its title. For now, think about it this way: the head allows you to tell the browser things about the web page.

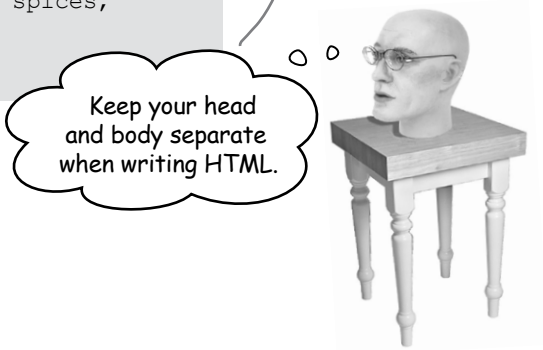
Go ahead and put a title inside the head. The title usually appears at the top of the browser window.

```
<html>
    <head>
        <title>Starbuzz Coffee</title>
    </head>

    <body>
        <h1>Starbuzz Coffee Beverages</h1>
        <h2>House Blend, $1.49</h2>
        <p>A smooth, mild blend of coffees from Mexico,
            Bolivia and Guatemala.</p>

        <h2>Mocha Cafe Latte, $2.35</h2>
        <p>Espresso, steamed milk and chocolate syrup.</p>

        <h2>Cappuccino, $1.89</h2>
        <p>A mixture of espresso, steamed milk and foam.</p>

        <h2>Chai Tea, $1.85</h2>
        <p>A spicy drink made with black tea, spices,
            milk and honey.</p>
    </body>
</html>
```

The head consists of the <head> & </head> tags and everything in between.

The body consists of the <body> & </body> tags and everything in between.

The body contains all the content and structure of your web page—the parts of the web page that you see in your browser.



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Another test drive

Go ahead and change your "index.html" file by adding in the <head>, </head>, <title>, </title>, <body> and </body> tags. Once you've done that, save your changes and reload the file into your browser.

You can reload the index.html file by selecting the Open File menu item again, or by using your browser's reload button.

Notice that the title, which you specified in the <head> element, shows up here.

Now things look a bit better. The browser has interpreted your tags and created a display for the page that is not only more structured, but also more readable.

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Tags dissected

Okay, you've seen a bit of markup, so let's zoom in and take a look at how tags really work.

You usually put tags around some piece of content. Here we're using tags to tell the browser that our content, "Starbuzz Coffee Beverages," is a top-level heading (that is, heading level one).

This is the closing tag that ends the heading; in this case the </h1> tag is ending an <h1> heading. You know it's a closing tag because it comes after the content, and it's got a "/" before the "h1". All closing tags have a "/" in them.

Here's the opening tag that begins the heading.

```
<h1> Starbuzz Coffee Beverages </h1>
```

Tags consist of the tag name surrounded by angle brackets; that is, the < and > characters.

The whole shebang is called an element. In this case, we can call it the <h1> element. An element consists of the enclosing tags and the content in between.

We call an opening tag and its closing tag matching tags.

To tell the browser about the structure of your page, use pairs of tags around your content.

Remember:

Element = Opening Tag + Content + Closing Tag

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there are no Dumb Questions

Q: So matching tags don't have to be on the same line?

A: No; remember the browser doesn't really care about tabs, returns, and most spaces. So, your tags can start and end anywhere on the same line, or they can start and end on different lines. Just make sure you start with an opening tag, like <h2>, and end with a closing tag, like </h2>.

Q: Why do the closing tags have that extra "/"?

A: That "/" in the closing tag is to help both you and the browser know where a particular piece of structured content ends. Otherwise, the closing tags would look just like the opening tags, right?

Q: I've noticed the HTML in some pages doesn't always match opening tags with closing tags.

A: Well, the tags are supposed to match. In general, browsers do a pretty good job of figuring out what you mean if you write incorrect HTML. But, as you're going to see, these days there are big benefits to writing totally correct HTML. If you're worried you'll never be able to write perfect HTML, don't be; there are plenty of tools to verify your code before you put it on a web server so the whole world can see it. For now, just get in the habit of always matching your opening tags with closing tags.

Q: Well, what about that <img src="drinks.gif"> tag in the lounge example? Did you forget the closing tag?

A: Wow, sharp eye. There are some elements that use a shorthand notation with only one tag. Keep that in the back of your mind for now, and we'll come back to it in a later chapter.

Q: An element is an opening tag + content + closing tag, but can't you have tags inside other tags? Like the <head> and <body> are inside an <html> tag?

A: Yes, HTML tags are often "nested" like that. If you think about it, it's natural for an HTML page to have a body, which contains a paragraph, and so on. So many HTML elements have other HTML elements between their tags. We'll take a good look at this kind of thing in later chapters, but for now just get your mind noticing how the elements relate to each other in a page.

BRAIN POWER

Tags can be a little more interesting than what you've seen so far. Here's the paragraph tag with a little extra added to it. What do you think this does?

```
<p id="houseblend">A smooth, mild
blend of coffees from Mexico, Bolivia
and Guatemala.</p>
```


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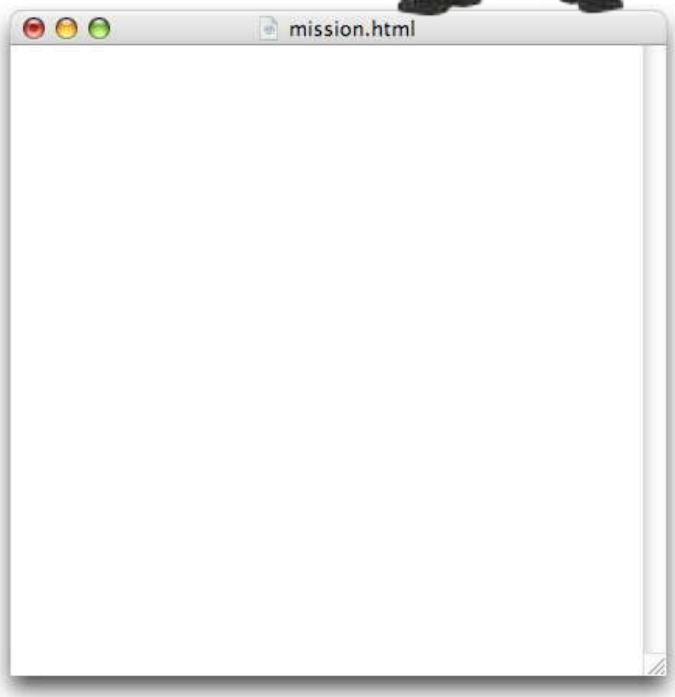
Exercise

Oh, I forgot to mention, we need our company mission on a page, too. Grab the mission statement off one of our coffee cups and create another page for it...



1. Write the HTML for the new "mission.html" page here.
2. Type in your HTML using a text editor, and save it as "mission.html" in the same folder as your "index.html" file.
3. Once you've done that, open "mission.html" in your browser.
4. Check your work at the end of the chapter before moving on…

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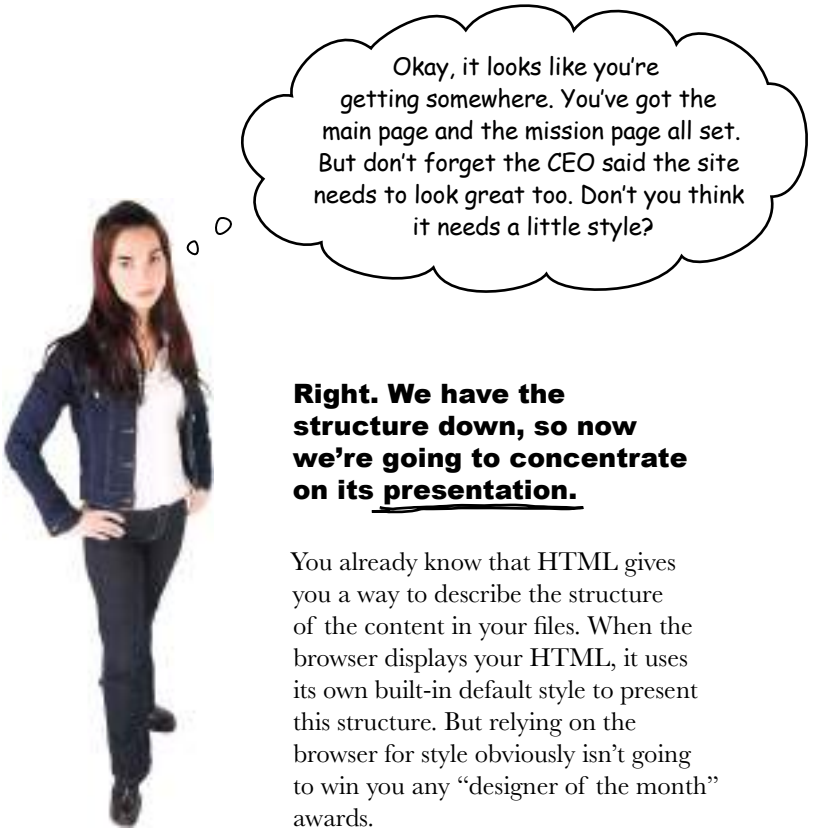

Right. We have the structure down, so now we're going to concentrate on its presentation.

You already know that HTML gives you a way to describe the structure of the content in your files. When the browser displays your HTML, it uses its own built-in default style to present this structure. But relying on the browser for style obviously isn't going to win you any "designer of the month" awards.

That's where CSS comes in. CSS gives you a way to describe how your content should be presented. Let's get our feet wet by creating some CSS that makes the Starbuzz page look a little more presentable (and launch your web career in the process).

CSS is an abbreviation for Cascading Style Sheets. We'll get into what that all means later, but for now just know that CSS gives you a way to tell the browser how elements in your page should look.

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Meet the style element

To add style, you add a new (say it with us) E-L-E-M-E-N-T to your page—the `<style>` element. Let's go back to the main Starbuzz page and add some style. Check it out…

The <style> element is placed inside the head of your HTML.

Just like other elements, the <style> element has an opening tag, <style>, and a closing tag, </style>.

The <style> tag also has an (optional) attribute, called type, which tells the browser the kind of style you're using. Because you're going to use CSS, you can specify the "text/css" type.

And here's where you're going to define the styles for the page.

```
<html>
    <head>
        <title>Starbuzz Coffee</title>
        <style type="text/css">


        </style>
    </head>
    <body>
        <h1>Starbuzz Coffee Beverages</h1>

        <h2>House Blend, $1.49</h2>
        <p>A smooth, mild blend of coffees from Mexico, Bolivia and
        Guatemala.</p>

        <h2>Mocha Caffe Latte, $2.35</h2>
        <p>Espresso, steamed milk and chocolate syrup.</p>

        <h2>Cappuccino, $1.89</h2>
        <p>A mixture of espresso, steamed milk and milk foam.</p>

        <h2>Chai Tea, $1.85</h2>
        <p>A spicy drink made with black tea, spices, milk and honey.</p>
    </body>
</html>
```

there are no Dumb Questions

Q: An element can have an "attribute"? What does that mean?

A: Attributes give you a way to provide additional information about an element. Like, if you have a <style> element, the attribute allows you to say exactly what kind of style you're talking about. You'll be seeing a lot more attributes for various elements; just remember they give you some extra info about the element.

Q: Why do I have to specify the type of the style ("text/css") as an attribute of the style? Are there other kinds of style?

A: At one time the designers of HTML thought there would be other styles, but as it turns out we've all come to our senses since then and you can just use <style> without an attribute—all the browsers will know you mean CSS. We're disappointed; we were holding our breath for the <style type="50sKitsch"> style. Oh well.

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Giving Starbuzz some style...

Now that you've got a `<style>` element in the HTML head, all you need to do is supply some CSS to give the page a little pizzazz. Below you'll find some CSS already "baked" for you. Whenever you see the Ready Bake logo, you're seeing HTML and CSS that you should type in as-is. *Trust us*. You'll learn how the markup works later, after you've seen what it can do.

So, take a look at the CSS and then add it to your "index.html" file. Once you've got it typed in, save your file.

```
<html>
        <head>
                <title>Starbuzz Coffee</title>
                <style type="text/css">
                        body {
                                background-color: #d2b48c;
                                margin-left: 20%;
                                margin-right: 20%;
                                border: 2px dotted black;
                                padding: 10px 10px 10px 10px;
                                font-family: sans-serif;
                        }
                </style>
        </head>

        <body>
                <h1>Starbuzz Coffee Beverages</h1>

                <h2>House Blend, $1.49</h2>
                <p>A smooth, mild blend of coffees from Mexico, Bolivia and
                Guatemala.</p>

                <h2>Mocha Caffe Latte, $2.35</h2>
                <p>Espresso, steamed milk and chocolate syrup.</p>

                <h2>Cappuccino, $1.89</h2>
                <p>A mixture of espresso, steamed milk and milk foam.</p>

                <h2>Chai Tea, $1.85</h2>
                <p>A spicy drink made with black tea, spices, milk and honey.</p>
        </body>
</html>
```

CSS uses a syntax that is totally different from HTML.

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Cruisin' with style...

It's time for another test drive, so reload your "index.html" file again. This time, you'll see the Starbuzz web page has a whole new look.

Background color is now tan.

Now we have margins around the content.

We've got a black dotted border around the content.

There's now some padding between the content and the border (on all sides).

We're using a different font for a cleaner look.

Margin

Watch it!

If you're using IE, you might not see the border.

Internet Explorer does not display the border around the body correctly. Try loading the page in Firefox, Chrome or Safari to see the border.

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WHO DOES WHAT?

Even though you've just glanced at CSS, you've already begun to see what it can do. Match each line in the style definition to what it does.

`background-color: #d2b48c;`	Defines the font to use for text.
`margin-left: 20%;` `margin-right: 20%;`	Defines a border around the body that is dotted and the color black.
`border: 2px dotted black;`	Sets the left and right margins to take up 20% of the page each.
`padding: 10px 10px 10px 10px;`	Sets the background color to tan.
`font-family: sans-serif;`	Creates some padding around the body of the page.

there are no Dumb Questions

Q: CSS looks like a totally different language than HTML. Why have two languages? That's just more for me to learn, right?

A: You are quite right that HTML and CSS are completely different languages, but that is because they have very different jobs. Just like you wouldn't use English to balance your checkbook, or math to write a poem, you don't use CSS to create structure or HTML to create style because that's not what they were designed for. While this does mean you need to learn two languages, you'll discover that because each language is good at what it does, this is actually easier than if you had to use one language to do both jobs.

Q: #d2b48c doesn't look like a color. How is #d2b48c the color "tan"?

A: There are a few different ways to specify colors with CSS. The most popular is called a "hex code," which is what #d2b48c is. This really is a tan color. For now, just go with it, and we'll be showing you exactly how #d2b48c is a color a little later.

Q: Why is there a "body" in front of the CSS rules? What does that mean?

A: The "body" in the CSS means that all the CSS between the "{" and "}" applies to content within the HTML <body> element. So when you set the font to sans-serif, you're saying that the default font within the body of your page should be sans-serif.

We'll go into a lot more detail about how CSS works shortly, so keep reading. Soon, you'll see that you can be a lot more specific about how you apply these rules, and by doing so, you can create some pretty cool designs.

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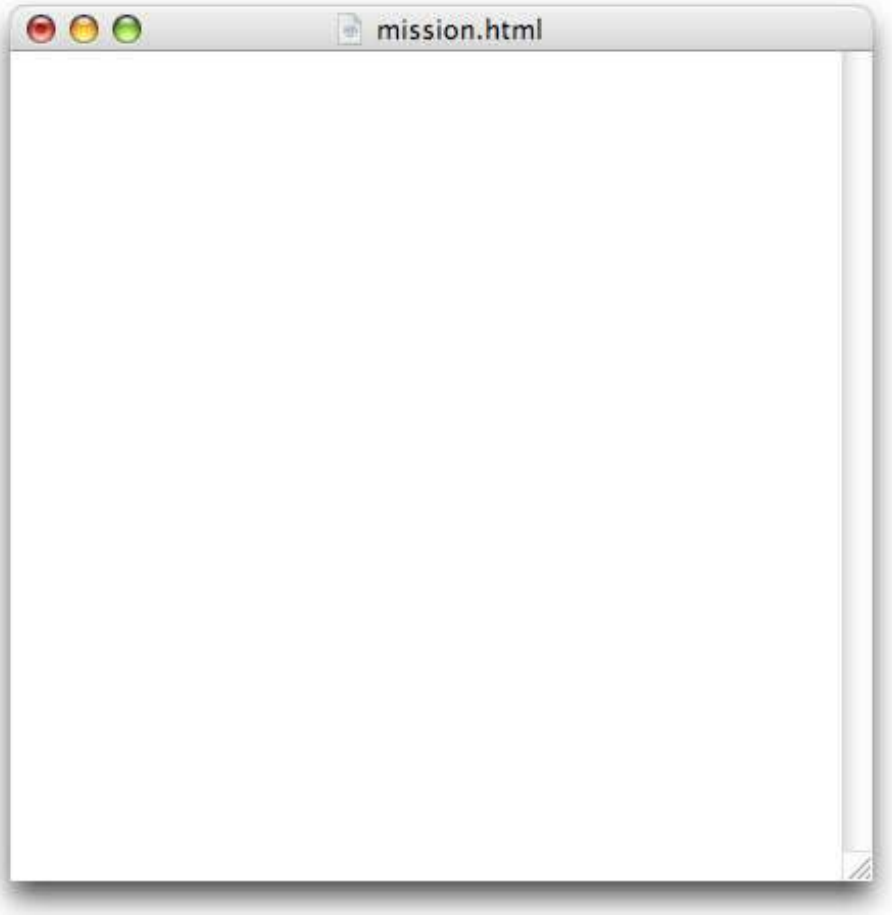
Now that you've put a little style in the Starbuzz "index.html" page, go ahead and update your "mission.html" page to have the same style.

1. Write the HTML for the "mission.html" page below, and then add the new CSS.
2. Update your "mission.html" file to include the new CSS.
3. Once you've done that, reload "mission.html" in your browser.
4. Make sure your mission page looks like ours at the end of the chapter.



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Tonight's talk: **HTML and CSS on content and style**

HTML

Greetings, CSS; I'm glad you're here because I've been wanting to clear up some confusion about us.

Lots of people think that my tags tell the browsers how to *display* the content. It's just not true! I'm all about *structure*, not presentation.

Well, you can see how some people might get confused; after all, it's possible to use HTML without CSS and still get a decent-looking page.

Hey, I'm pretty powerful too. Having your content structured is much more important than having it look good. Style is so superficial; it's the structure of the content that matters.

Whoa, what an ego! Well, I guess I shouldn't expect anything else from you—you're just trying to make a fashion statement with all that style you keep talking about.

CSS

Really? What kind of confusion?

Heck yeah—I don't want people giving you credit for my work!

"Decent" might be overstating it a bit, don't you think? I mean, the way most browsers display straight HTML looks kinda crappy. People need to learn how powerful CSS is and how easily I can give their web pages great style.

Get real! Without me, web pages would be pretty damn boring. Not only that, but take away the ability to style pages and no one is going to take your pages seriously. Everything is going to look clumsy and unprofessional.

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HTML

Right. In fact, we're totally different languages, which is good because I wouldn't want any of your style designers messing with my structure elements.

Yeah, that is obvious to me any time I look at CSS—talk about an alien language.

Millions of web writers would disagree with you. I've got a nice clean syntax that fits right in with the content.

Hey, ever heard of closing tags?

Just notice that no matter where you go, I've got you surrounded by <style> tags. Good luck escaping!

CSS

Fashion statement? Good design and layout can have a huge effect on how readable and usable pages are. And you should be happy that my flexible style rules allow designers to do all kinds of interesting things with your elements without messing up your structure.

Don't worry, we're living in separate universes.

Yeah, like HTML can be called a language? Who has ever seen such a clunky thing with all those tags?

Just take a look at CSS; it's so elegant and simple, no goofy angle brackets <around> <everything>. <See> <I> <can><talk> <just><like><Mr.><HTML><,><look><at> <me><!>

Ha! I'll show you…because, guess what? I *can* escape…

Stay tuned!

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Not only is this one fine cup of House Blend, but now we've got a web page to tell all our customers about our coffees. Excellent work. I've got some bigger ideas for the future; in the meantime, can you start thinking about how we are going to get these pages on the Internet so other people can see them?

BULLET POINTS

- HTML and CSS are the languages we use to create web pages.
- Web servers store and serve web pages, which are created from HTML and CSS. Browsers retrieve pages and render their content based on the HTML and CSS.
- HTML is an abbreviation for HyperText Markup Language and is used to structure your web page.
- CSS is an abbreviation for Cascading Style Sheets, and is used to control the presentation of your HTML.
- Using HTML, we mark up content with tags to provide structure. We call matching tags, and their enclosed content, elements.
- An element is composed of three parts: an opening tag, content, and a closing tag. There are a few elements, like <img>, that are an exception to this rule.
- Opening tags can have attributes. We've seen one already: type.
- Closing tags have a "/" after the left angle bracket, in front of the tag name, to distinguish them as closing tags.
- Your pages should always have an <html> element along with a <head> element and a <body> element.
- Information about the web page goes into the <head> element.
- What you put into the <body> element is what you see in the browser.
- Most whitespace (tabs, returns, spaces) is ignored by the browser, but you can use it to make your HTML more readable (to you).
- You can add CSS to an HTML web page by putting the CSS rules inside the <style> element. The <style> element should always be inside the <head> element.
- You specify the style characteristics of the elements in your HTML using CSS.

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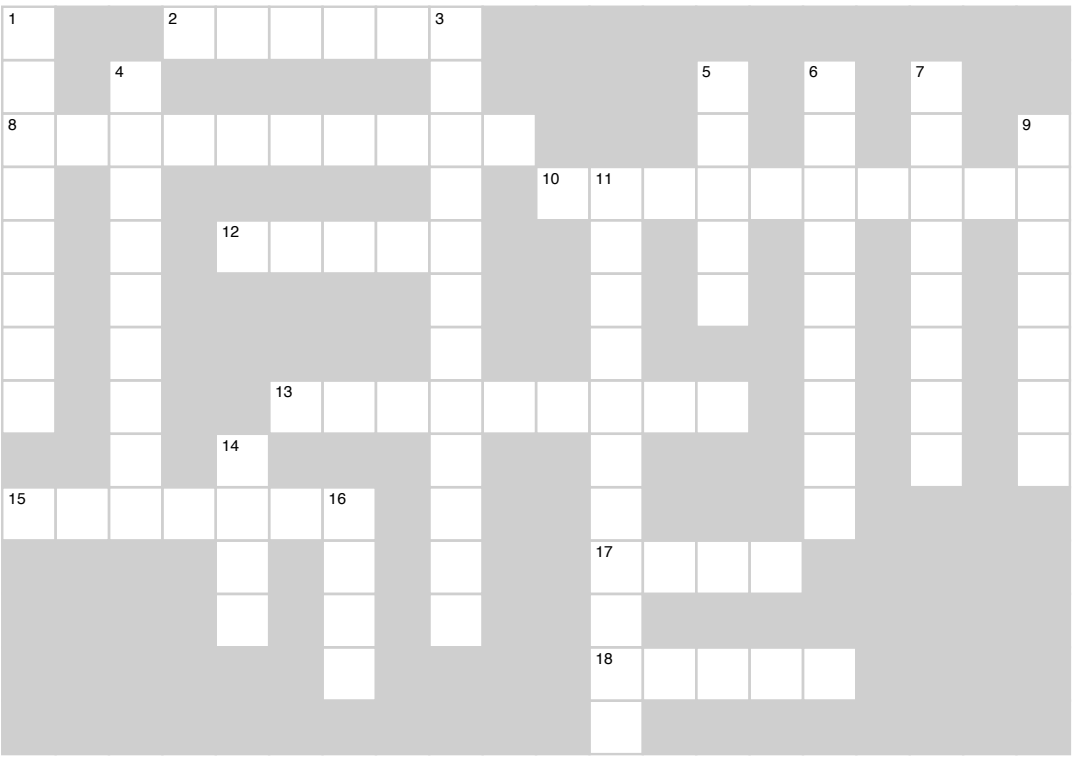
HTMLcross

It's time to sit back and give your left brain something to do. It's your standard crossword; all of the solution words are from this chapter.



Across

2. The "M" in HTML.
8. Tags can have these to provide additional information.
10. Browsers ignore this.
12. You define presentation through this element.
13. Purpose of <p> element.
15. Two tags and content.
17. What you see in your page.
18. We emphasized Dance _____ Revolution.

Down

1. There are six of these.
3. CSS is used when you need to control this.
4. You mark up content to provide this.
5. Appears at the top of the browser for each page.
6. Style we wish we could have had.
7. Company that launched your web career.
9. Only type of style available.
11. Always separate these in HTML.
14. About your web page.
16. Opening and closing.

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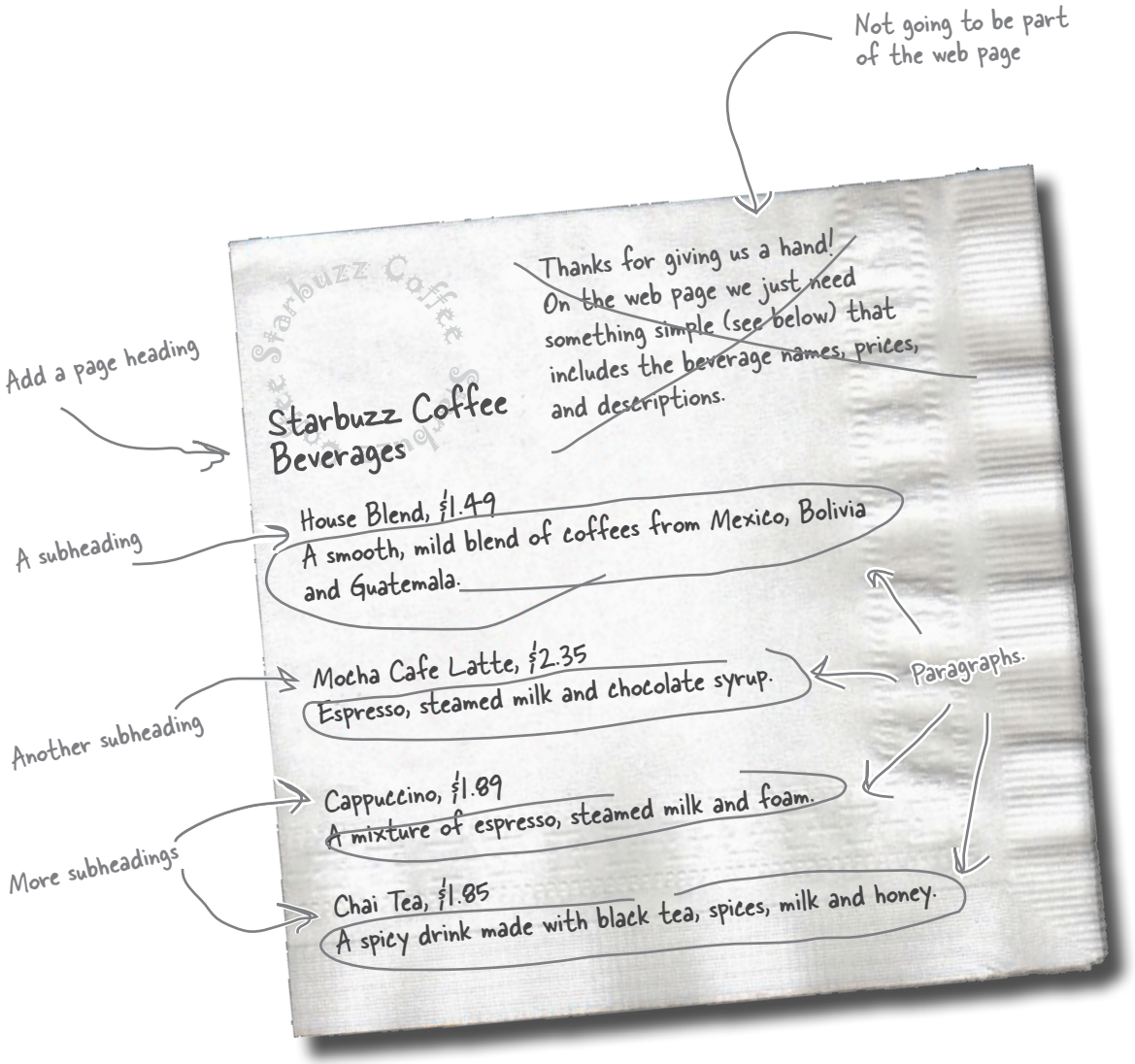
Sharpen your pencil Solution

Go ahead and mark up the napkin (using your pencil) with any structure you see, and add anything that is missing.



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Markup Magnets Solution

Your job was to add some structure to the text from the Starbuzz napkin. Use the fridge magnets at the bottom of the page to mark up the text so that you've indicated which parts are headings, subheadings, and paragraph text. Here's our solution.

```
<h1> Starbuzz Coffee Beverages </h1>

<h2> House Blend, $1.49 </h2>
<p> A smooth, mild blend of coffees from Mexico, Bolivia and
Guatemala. </p>

<h2> Mocha Cafe Latte, $2.35 </h2>
<p> Espresso, steamed milk and chocolate syrup. </p>

<h2> Cappuccino, $1.89 </h2>
<p> A mixture of espresso, steamed milk and foam. </p>

<h2> Chai Tea, $1.85 </h2>
<p> A spicy drink made with black tea, spices, milk and honey. </p>
```

<h1> <h1> </h1> </h1>

Leftover magnets

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mission.html

```
<html>
  <head>
    <title>Starbuzz Coffee's Mission</title>
  </head>
  <body>
    <h1>Starbuzz Coffee's Mission</h1>
    <p>To provide all the caffeine that you need to
power your life.</p>
    <p>Just drink it.</p>
  </body>
</html>
```

Here's the HTML.

Here's the HTML displayed in a browser.

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Exercise Solution

Here's the CSS in the mission page.

mission.html

```
<html>
  <head>
    <title>Starbuzz Coffee's Mission</title>
     <style type="text/css">
       body {
          background-color: #d2b48c;
          margin-left: 20%;
          margin-right: 20%;
          border: 2px dotted black;
          padding: 10px 10px 10px 10px;
          font-family: sans-serif;
       }
    </style>
  </head>
  <body>
    <h1>Starbuzz Coffee's Mission</h1>
    <p>To provide all the caffeine that you need to power
your life.</p>
    <p>Just drink it.</p>
  </body>
</html>
```

Now, the style matches the main Starbuzz page.

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Who does what?

Even though you've just glanced at CSS, you've already seen the beginnings of what it can do. Match each line in the style definition to what it does.

`background-color: #d2b48c;`	Defines the font to use for text.
`margin-left: 20%;` `margin-right: 20%;`	Defines a border around the body that is dotted and the color black.
`border: 2px dotted black;`	Sets the left and right margins to take up 20% of the page each.
`padding: 10px 10px 10px 10px;`	Sets the background color to tan.
`font-family: sans-serif;`	Creates some padding around the body of the page.

1 H			2 M	A	R	K	U	3 P											
E		4 S						R				5 T		6 5		7 S			
8 A	T	T	R	I	B	U	T	E	S			I		0		T		9 T	
D		R						S		10 W	11 H	I	T	E	S	P	A	C	E
I		U		12 S	T	Y	L	E			E		L		K		R		X
N		C						N			A		E		I		B		T
G		T						T			D				T		U		C
S		U			13 P	A	R	A	G	R	A	P	H		S		Z		S
		R		14 H				T			N				C		Z		S
15 E	L	E	M	E	N	16 T		I			D				H				
				A		A		O			17 B	O	D	Y					
				D		G		N			O								
						S					18 D	A	N	C	E				
											Y								

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2 going further with hypertext

Meeting the "HT" in HTML

Did someone say "hypertext?" What's that? Oh, only the entire basis of the Web. In Chapter 1 we kicked the tires of HTML and found it to be a nice markup language (the "ML" in HTML) for describing the structure of web pages. Now we're going to check out the "HT" in HTML, hypertext, which will let us break free of a single page and link to other pages. Along the way we're going to meet a powerful new element, the <a> element, and learn how being "relative" is a groovy thing. So, fasten your seat belts—you're about to learn some hypertext.

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Head First Lounge, *new and improved*

Remember the Head First Lounge? Great site, but wouldn't it be nice if customers could view a list of the refreshing elixirs? Even better, we should give customers some real driving directions so they can find the place.

Here's the new and improved page.

Head First Lounge

file:///chapter2/completelounge/lounge.html

Welcome to the New and Improved Head First Lounge

The "elixirs" link points to a page with a full list of elixir selections.

We've added links to two new pages, one for elixirs and one for driving directions.

Join us any evening for refreshing elixirs, conversation and maybe a game or two of *Dance Dance Revolution*. Wireless access is always provided; BYOWS (Bring Your Own Web Server).

Directions

You'll find us right in the center of downtown Webville. If you need help finding us, check out our detailed directions. Come join us!

The "detailed directions" link leads to an HTML page with driving directions.

Directions

Take the 305 S exit to Webville - go 0.4 mi

Continue on 305 - go 1.2 mi

Turn right at Structure Ave N - go 0.6 mi

Turn right and head toward Structure Ave N - go 0.0 mi

Turn right at Structure Ave N - go 0.7 mi

Continue on Structure Ave S - go 0.2 mi

Turn right at SW Presentation Way - go 0.0 mi

directions.html

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elixir.html

A page listing some refreshing and healthy drinks. Feel free to grab one before going on.

Creating the new and improved lounge in three steps...

Let's rework the original Head First Lounge page so it links to the two new pages.

1. The first step is easy because we've already created the "directions.html" and "elixir.html" files for you. You'll find them in the source files for the book, which are available at `http://wickedlysmart.com/hfhtmlcss`.

2. Next you're going to edit the "lounge.html" file and add in the HTML needed to link to "directions.html" and "elixir.html".

3. Last, you'll give the pages a test drive and try out your new links. When you get back, we'll sit down and look at how it all works.

Flip the page and let's get started…

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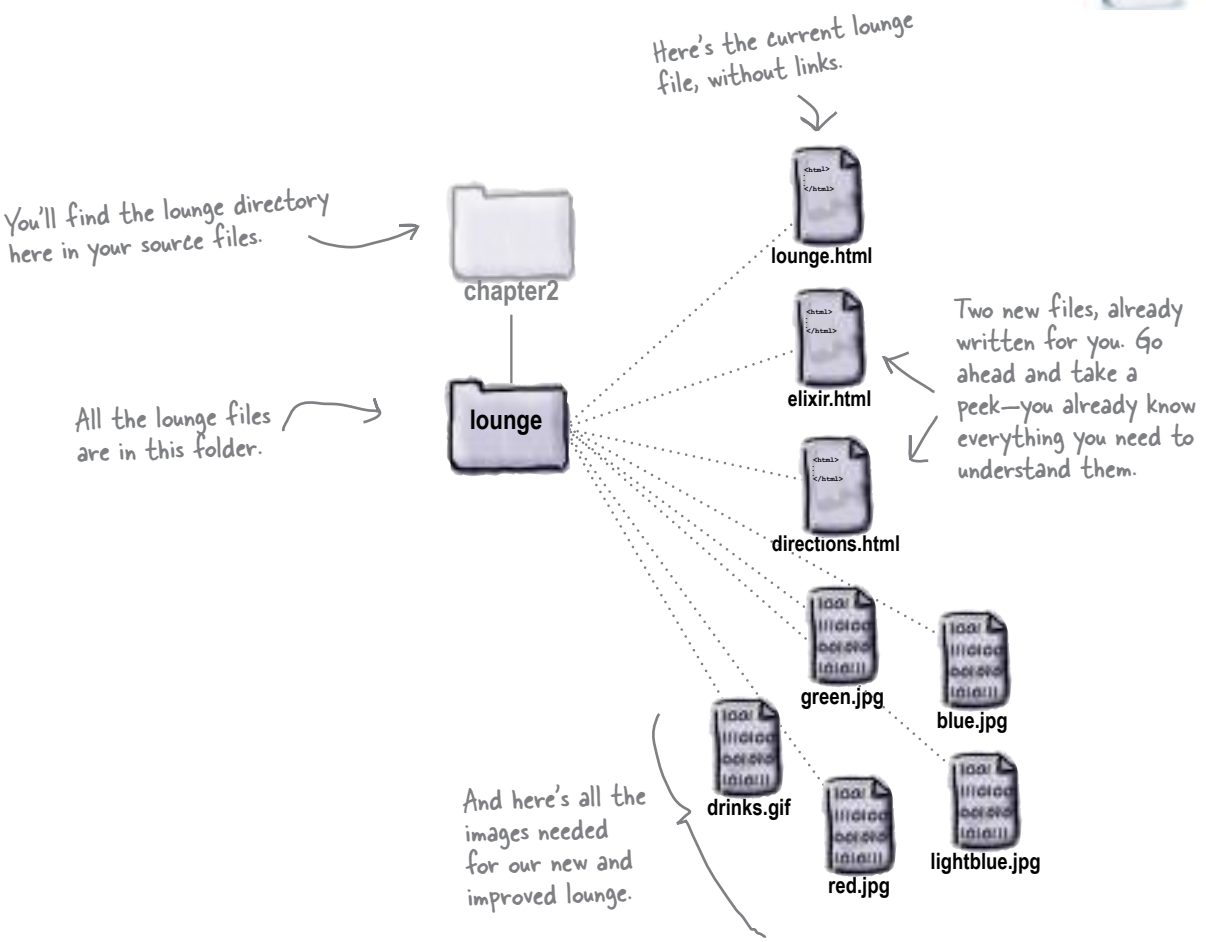
Creating the new lounge

1 Grab the source files

Go ahead and grab the source files from `http://wickedlysmart.com/hfhtmlcss`. Once you've downloaded them, look under the folder "chapter2/lounge" and you'll find "lounge.html", "elixir.html", and "directions.html" (and a bunch of image files).



BRAIN POWER

The Head First Lounge is already growing; do you think that keeping all the site's files in a single directory is a good way to organize the site? What would you do differently?

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2 Edit lounge.html

Open "lounge.html" in your editor. Add the new text and HTML that is highlighted below. Go ahead and type this in; we'll come back and see how it all works on the next page.

```
<html>
  <head>
    <title>Head First Lounge</title>
  </head>
  <body>
    <h1>Welcome to the New and Improved Head First Lounge</h1>
    <img src="drinks.gif">
    <p>
       Join us any evening for
       refreshing <a href="elixir.html">elixirs</a>,
       conversation and maybe a game or two of
       <em>Dance Dance Revolution</em>.
       Wireless access is always provided;
       BYOWS (Bring your own web server).
    </p>
    <h2>Directions</h2>
    <p>
      You'll find us right in the center of downtown Webville.
      If you need help finding us, check out
      our <a href="directions.html">detailed directions</a>.
      Come join us!
    </p>
  </body>
</html>
```

Let's add "New and Improved" to the heading.

Here's where we add the HTML for the link to the elixirs.

To create links, we use the <a> element; we'll take a look at how this element works in just a sec...

We need to add some text here to point customers to the new directions.

And here's where we add the link to the directions, again using an <a> element.

3 Save lounge.html and give it a test drive.

When you're finished with the changes, save the file "lounge.html" and open it in your browser. Here are a few things to try:

1. Click on the elixir link and the new elixir page will display.
2. Click on the browser's back button and "lounge.html" should be displayed again.
3. Click on the directions link and the new directions page will display.

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Okay, I've loaded the new lounge page, clicked the links, and everything worked. But I want to make sure I understand how the HTML works.

Behind the Scenes

What did we do?

1. Let's step through creating the HTML links. First, we need to put the text we want for the link in an <a> element, like this:

```
<a>elixirs</a>
```

```
<a>driving directions</a>
```

The <a> element is used to create a link to another page.

The content of the <a> element is the link text. In the browser, the link text appears with an underline to indicate you can click on it.

2. Now that we have text for the link, we need to add some HTML to tell the browser where the link points to:

```
<a href="elixir.html">elixirs</a>
```

For this link, the browser will display the text "elixirs" that, when clicked, will take the user to the "elixir.html" page.

The href attribute is how you specify the destination of the link.

And for this link, the browser will display a "driving directions" link that, when clicked, will take the user to the "directions.html" page.

```
<a href="directions.html">driving directions</a>
```


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What does the browser do?

Behind the Scenes

1. First, as the browser renders the page, if it encounters an <a> element, it takes the content of the element and displays it as a clickable link.

```
<a href="elixir.html">elixirs</a>
```

Both "elixirs" and "detailed directions" are between the opening and closing <a> tags, so they end up being clickable text in the web page.

```
<a href="directions.html">detailed directions</a>
```

Use the <a> element to create a hypertext link to another web page. The content of the <a> element becomes clickable in the web page. The href attribute tells the browser the destination of the link.

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Behind the Scenes

② Next, when a user clicks on a link, the browser uses the "href" attribute to determine the page the link points to.

The user clicks on either the "elixirs" link or...

...on "detailed directions".

When "detailed directions" is clicked, the browser grabs the value of the href attribute, in this case "directions.html"...

```
<a href="directions.html">detailed directions</a>
```

...and loads "directions.html".

If "elixirs" was clicked, the browser grabs the href value "elixir.html"...

```
<a href="elixir.html">elixirs</a>
```

...and displays the "elixir.html" page.

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Understanding attributes

Attributes give you a way to specify additional information about an element. While we haven't looked at attributes in detail, you've already seen a few examples of them:

```
<style type="text/css">
<a href="irule.html">
<img src="sweetphoto.gif">
```

The type attribute specifies which style language we're using, in this case CSS.

The href attribute tells us the destination of a hyperlink.

The src attribute specifies the filename of the picture an img tag displays.

Let's cook up an example to give you an even better feel for how attributes work:

What if `<car>` were an element?

If `<car>` were an element, then you'd naturally want to write some markup like this:

```
<car>My Red Mini</car>
```

With no attributes, all we can supply is a descriptive name for the car.

But this `<car>` element only gives a descriptive name for your car—it doesn't tell us the make, precise model, whether it is a convertible, or a zillion other details we might want to know. So, if `<car>` were really an element, we might use attributes like this:

But with attributes, we can customize the element with all kinds of information.

```
<car make="Mini" model="Cooper" convertible="no">My Red Mini</car>
```

Better, right? Now this markup tells us a lot more information in an easy-to-write, convenient form.

SAFETY FIRST

Attributes are always written the same way: first comes the attribute name, followed by an equals sign, and then the attribute value surrounded in double quotes.

You may see some sloppy HTML on the Web that leaves off the double quotes, but don't get lazy yourself. Being sloppy can cause you a lot of problems down the road (as we'll see later in the book).

Do this (best practice)

```
<a href="top10.html">Great Movies</a>
```

attribute name — equals sign — double quote — attribute value — double quote

Not this

```
<a href=top10.html>Great Movies</a>
```

No double quotes around the attribute value

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there are no Dumb Questions

Q: Can I just make up new attributes for an HTML element?

A: Web browsers only know about a predefined set of attributes for each element. If you just made up attributes, then browsers wouldn't know what to do with them, and as you'll see later in the book, doing this will very likely get you into trouble. When a browser recognizes an element or an attribute, we like to say that it "supports" that element or attribute. You should only use attributes that you know are supported.

That said, for programming web applications (the subject of *Head First HTML5 Programming*), HTML5 now supports custom data attributes that allow you to make up custom names for new attributes.

Q: Who decides what is "supported"?

A: There are standards committees that worry about the elements and attributes of HTML. These committees are made up of people ~~with nothing better to do~~ who generously give their time and energy to make sure there's a common HTML roadmap that all organizations can use to implement their browsers.

Q: How do I know what attributes and elements are supported? Or can all attributes be applied to any element?

A: Only certain attributes can be used with a given element. Think about it this way: you wouldn't use an attribute "convertible" with the element <toaster>, would you? So, you only want to use attributes that make sense and are supported by the element.

You're going to be learning which attributes are supported by which elements as you make your way through the book. After you've finished the book, there are lots of great references you can use to refresh your memory, such as *HTML & XHTML: The Definitive Guide* (O'Reilly).

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Attributes Exposed

This week's interview:
Confessions of the href attribute

Head First: Welcome, href. It's certainly a pleasure to interview as big an attribute as you.

href: Thanks. It's good to be here and get away from all the linking; it can wear an attribute out. Every time someone clicks on a link, guess who gets to tell the browser where to go next? That would be me.

Head First: We're glad you could work us into your busy schedule. Why don't you take us back to the beginning…What does it mean to be an attribute?

href: Sure. Well, attributes are used to customize an element. It's easy to wrap some `<a>` tags around a piece of content, like "Sign up now!"—we do it like this: `<a>Sign up now!</a>`—but without me, the href attribute, you have no way to tell the `<a>` element the destination of the link.

Head First: Got it so far…

href: …but with an attribute you can provide additional information about the element. In my case, that's where the link points to: `<a href="signup.html">Sign up now!</a>`. This says that the `<a>` element, which is labeled "Sign up now!", links to the "signup.html" page. Now, there are lots of other attributes in the world, but I'm the one you use with the `<a>` element to tell it where it points to.

Head First: Nice. Now, I have to ask, and I hope you aren't offended, but what is with the name? href? What's with that?

href: It's an old Internet family name. It means "hypertext reference," but all my friends just call me "href" for short.

Head First: Which is?

href: A hypertext reference is just another name for a resource that is on the Internet or your computer. Usually the resource is a web page, but I can also point to PDF documents…all kinds of things.

Head First: Interesting. All our readers have seen so far are links to their own pages; how do we link to other pages and resources on the Web?

href: Hey, I gotta get back to work, the whole Web is getting gunked up without me. Besides, isn't it your job to teach them this stuff?

Head First: Okay, okay, yes, we're getting to that in a bit…thanks for joining us, href.

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Exercise

You've created links to go from "lounge.html" to "elixir.html" and "directions.html"; now we're going to go back the other way. Below you'll find the HTML for "elixir.html". Add a link with the label "Back to the Lounge" at the bottom of the elixir page that points back to "lounge.html".

```
<html>
  <head>
    <title>Head First Lounge Elixirs</title>
  </head>
  <body>
    <h1>Our Elixirs</h1>

    <h2>Green Tea Cooler</h2>
    <p>
       <img src="green.jpg">
       Chock full of vitamins and minerals, this elixir
       combines the healthful benefits of green tea with
       a twist of chamomile blossoms and ginger root.
    </p>
    <h2>Raspberry Ice Concentration</h2>
    <p>
        <img src="lightblue.jpg">
        Combining raspberry juice with lemon grass,
        citrus peel and rosehips, this icy drink
        will make your mind feel clear and crisp.
    </p>
    <h2>Blueberry Bliss Elixir</h2>
    <p>
        <img src="blue.jpg">
        Blueberries and cherry essence mixed into a base
        of elderflower herb tea will put you in a relaxed
        state of bliss in no time.
    </p>
    <h2>Cranberry Antioxidant Blast</h2>
    <p>
        <img src="red.jpg">
        Wake up to the flavors of cranberry and hibiscus
        in this vitamin C rich elixir.
    </p>

  </body>
</html>
```

Your new HTML goes here.

When you are done, go ahead and do the same with "directions.html" as well.

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We need some help constructing and deconstructing <a> elements. Given your new knowledge of the <a> element, we're hoping you can help. In each row below, you'll find some combination of the label, destination, and the complete <a> element. Fill in any information that is missing. The first row is done for you.

Label	Destination	What you write in HTML
Hot or Not?	hot.html	`<a href="hot.html">Hot or Not?</a>`
Resume	cv.html	
	candy.html	`<a href="..."">Eye Candy</a>`
See my mini	mini-cooper.html	
let's play		`<a href="millionaire.html">...</a>`

there are no Dumb Questions

Q: I've seen many pages where I can click on an image rather than text. Can I use the <a> element for that?

A: Yes, if you put an <img> element between the <a> tags, then your image will be clickable just like text. We're not going to talk about images in depth for a few chapters, but they work just fine as links.

Q: So I can put anything between the <a> tags and it will be clickable? Like, say, a paragraph?

A: You can indeed put a <p> element inside an <a> element to link an entire paragraph. You'll mostly be using text and images (or both) within the <a> element, but if you need to link a <p> or a <h1> element, you can. What tags will go inside other tags is a whole other topic, but don't worry; we'll get there soon enough.

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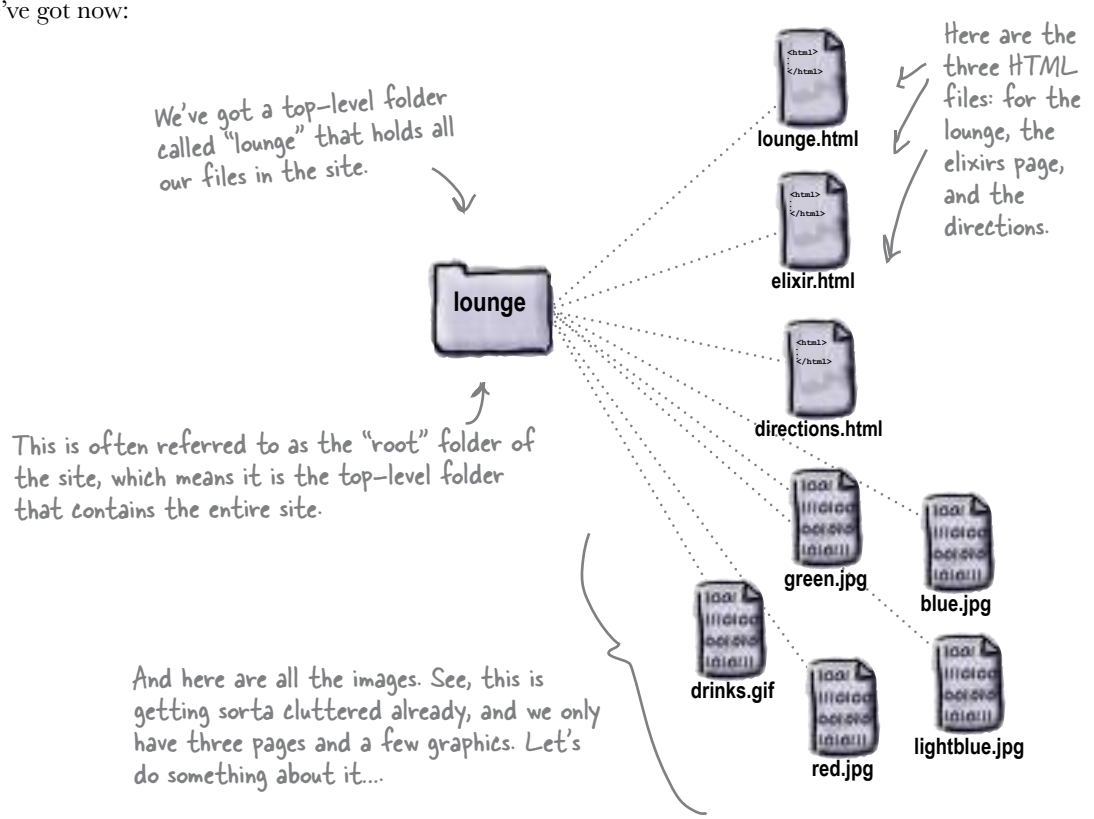
Your work on the Head First Lounge has really paid off. With those enticing elixirs and directions, lots of people are frequenting the place and visiting the website. Now we've got plans for expanding the lounge's online content in all sorts of directions.

Getting organized

Before you start creating more HTML pages, it's time to get things organized. So far, we've been putting all our files and images in one folder. You'll find that even for modestly sized websites, things are much more manageable if you organize your web pages, graphics, and other resources into a set of folders. Here's what we've got now:



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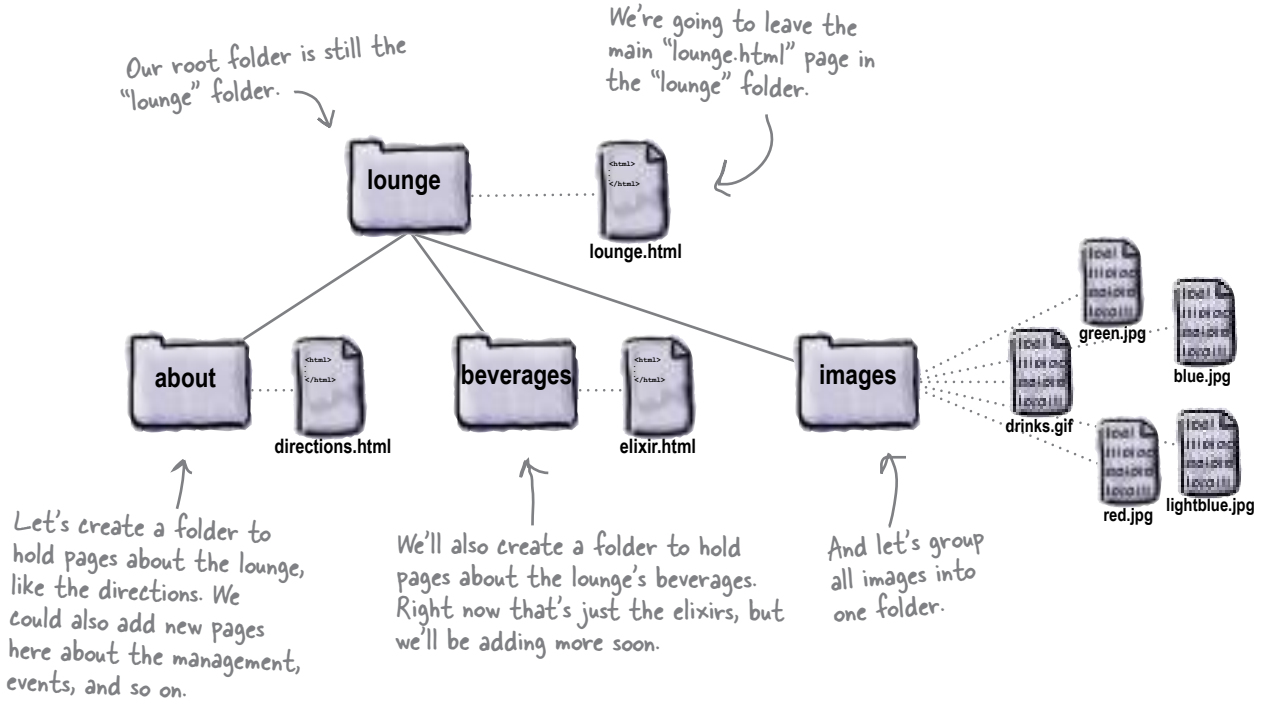
Organizing the lounge...

Let's give the lounge site some meaningful organization now. Keep in mind there are lots of ways to organize any site; we're going to start simple and create a couple of folders for pages. We'll also group all those images into one place.



there are no Dumb Questions

Q: Since you have a folder for images, why not have another one called "html" and put all the HTML in that folder?

A: You could. There aren't any "correct" ways to organize your files; rather, you want to organize them in a way that works best for you and your users. As with most design decisions, you want to choose an organization scheme that is flexible enough to grow, while keeping things as simple as you can.

Q: Or why not put an images folder in each other folder, like "about" and "beverages"?

A: Again, we could have. We expect that some of the images will be reused among several pages, so we put images in a folder at the root (the top level) to keep them all together. If you have a site that needs lots of images in different parts of the site, you might want each branch to have its own image folder.

Q: "Each branch"?

A: You can understand the way folders are described by looking at them as upside down trees. At the top is the root and each path down to a file or folder is a branch.

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Now you need to create the file and folder structure shown on the previous page. Here's exactly what you need to do:

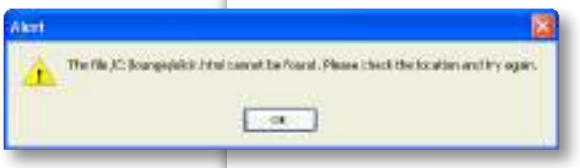
1. Locate your "lounge" folder and create three new subfolders named "about", "beverages", and "images".
2. Move the file "directions.html" into the "about" folder.
3. Move the file "elixir.html" into the "beverages" folder.
4. Move all the images into the "images" folder.
5. Finally, load your "lounge.html" file and try out the links. Compare with how ours worked below.

Technical difficulties

It looks like we've got a few problems with the lounge page after moving things around.

We've got an image that isn't displaying. We usually call this a "broken image."

And, when you click on "elixirs" (or "detailed directions") things get much worse: we get an error saying the page can't be found.



Some browsers display this error as a web page rather than a dialog box.

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Right. We need to tell the browser the new location of the pages.

So far you've used `href` values that point to pages in the *same folder*. Sites are usually a little more complicated, though, and you need to be able to point to pages that are in *other folders*.

To do that, you trace the path from your page to the destination file. That might mean going down a folder or two, or up a folder or two, but either way we end up with a *relative path* that we can put in the `href`.

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Planning your paths...

What do you do when you're planning that vacation in the family truckster? You get out a map and start at your current location, and then trace a path to the destination. The directions themselves are *relative* to your location—if you were in another city, they'd be different directions, right?

Okay, you'd really go to Google Maps, but work with us here!

To figure out a relative path for your links, it's the same deal: you start from the page that has the link, and then you trace a path through your folders until you find the file you need to point to.

There are other kinds of paths too. We'll get to those in later chapters.

Let's work through a couple of relative paths (and fix the lounge at the same time).

Linking down into a subfolder

1. Linking from "lounge.html" to "elixir.html".

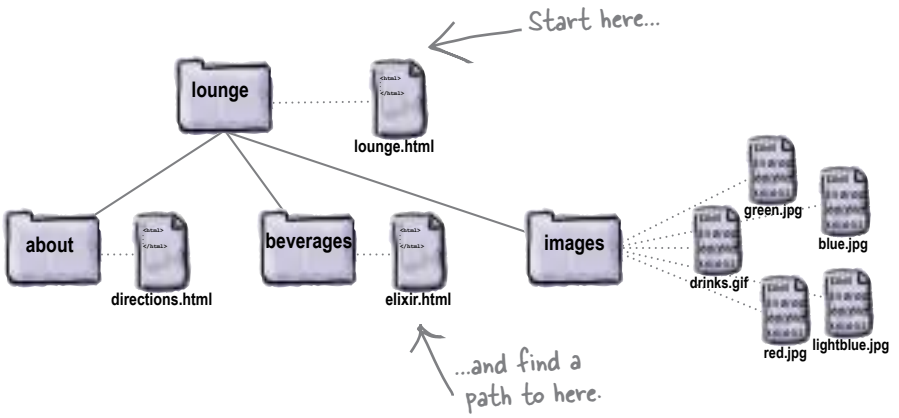
   We need to fix the "elixirs" link in the "lounge.html" page. Here's what the <a> element looks like now:

```
<a href="elixir.html">elixirs</a>
```

Right now we're just using the filename "elixir.html", which tells the browser to look in the same folder as "lounge.html".

2. Identify the source and the destination.

   When we reorganized the lounge, we left "lounge.html" in the "lounge" folder, and we put "elixir.html" in the "beverages" folder, which is a subfolder of "lounge".



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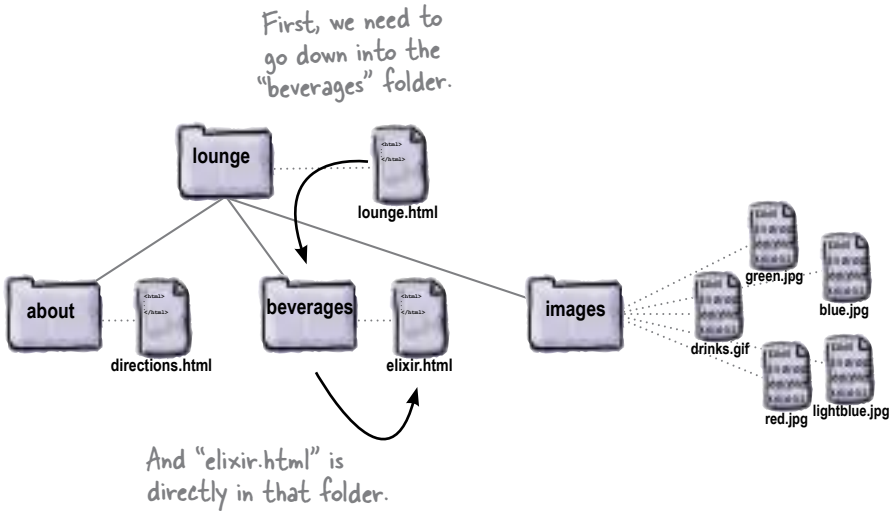
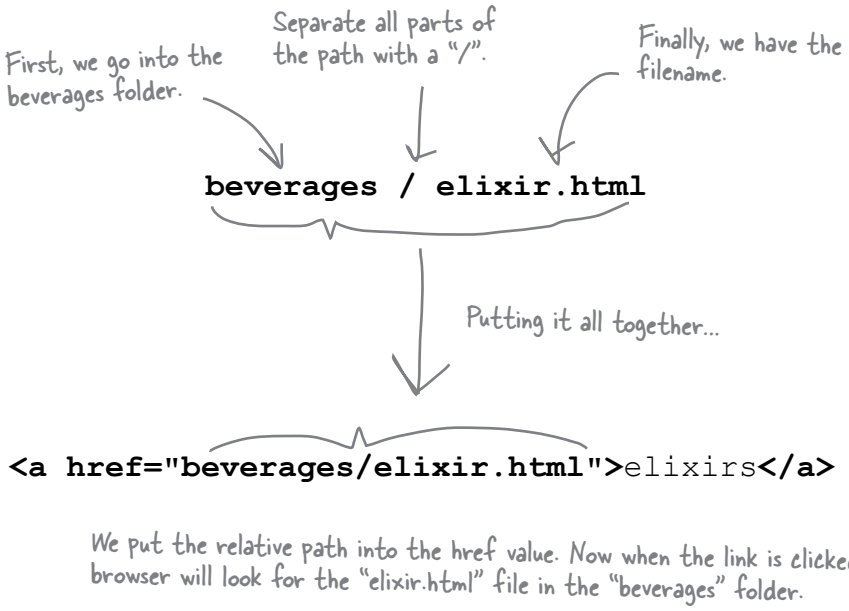
③ Trace a path from the source to the destination.

Let's trace the path. To get from the "lounge.html" file to "elixir.html", we need to go into the "beverages" folder first, and then we'll find "elixir.html" in that folder.



④ Create an href to represent the path we traced.

Now that we know the path, we need to get it into a format the browser understands. Here's how you write the path:



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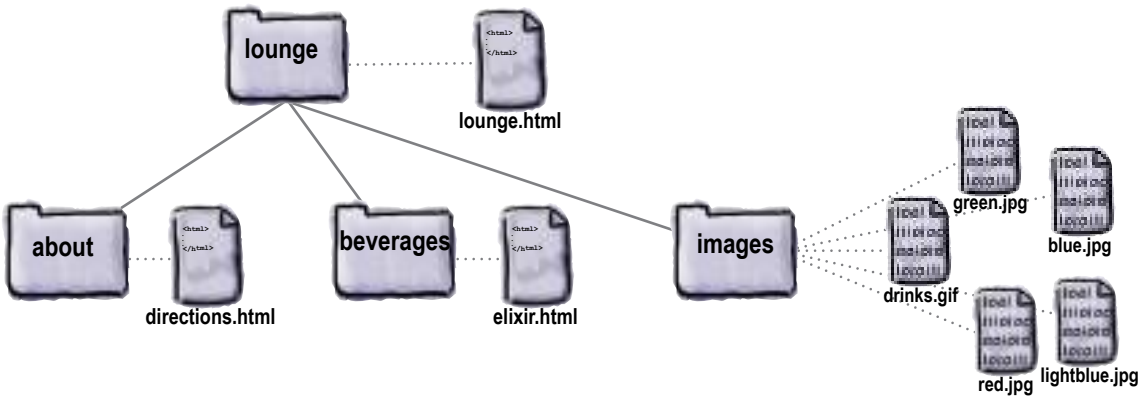
Sharpen your pencil

Your turn: trace the relative path from “lounge.html” to “directions.html”. When you’ve discovered it, complete the `<a>` element below. Check your answer in the back of the chapter, and then go ahead and change both `<a>` elements in “lounge.html.”




```
<a href="                                  ">detailed directions</a>
```

YOUR ANSWER HERE

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Going the other way; linking up into a "parent" folder

① Linking from "directions.html" to "lounge.html".

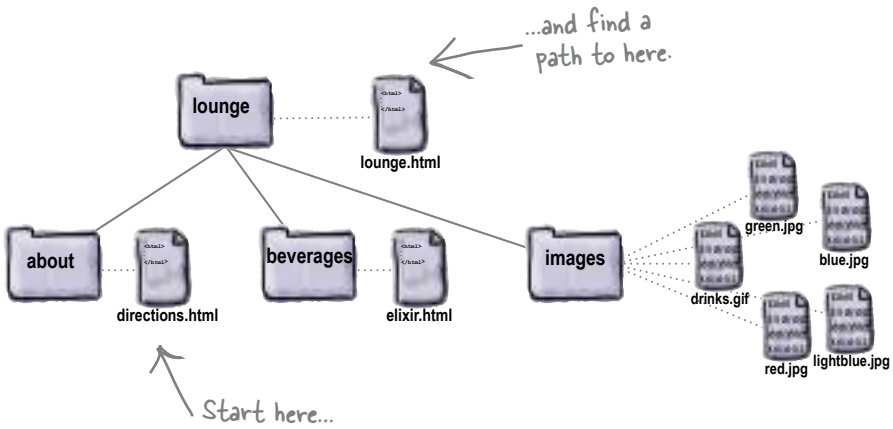
Now we need to fix those "Back to the Lounge" links. Here's what the <a> element looks like in the "directions.html" file:

```
<a href="lounge.html">Back to the Lounge</a>
```

Right now, we're just using the filename "lounge.html", which tells the browser to look in the same folder as "directions.html". That's not going to work.

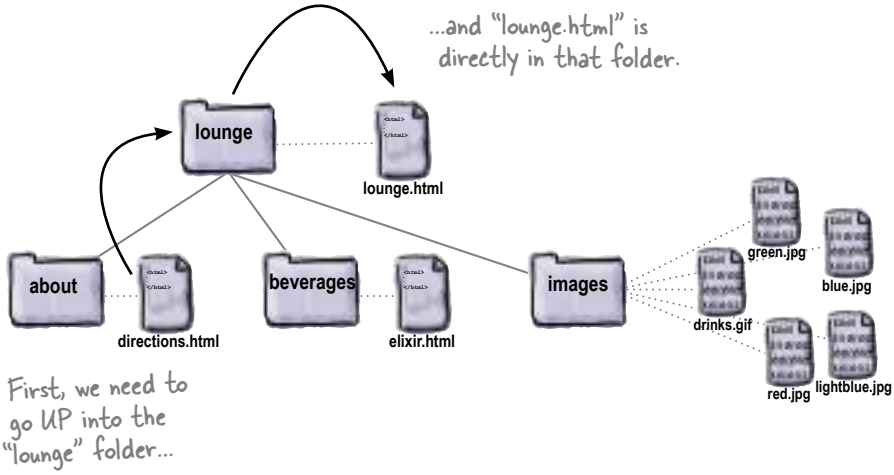
② Identify the source and the destination.

Let's take a look at the source and destination. The source is now the "directions.html" file, which is down in the "about" folder. The destination is the "lounge.html" file that sits above the "about" folder, where "directions.html" is located.



③ Trace a path from the source to the destination.

Let's trace the path. To get from the "directions.html" file to "lounge.html", we need to go up one folder into the "lounge" folder, and then we'll find "lounge.html" in that folder.



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4 Create an href to represent the path we traced.

We're almost there. Now that you know the path, you need to get it into a format the browser understands. Let's work through this:

First, you need to go up one folder. How do you do that? With a ".." . That's right, two periods. Go with it, we'll explain in a sec.

Separate all parts of the path with a "/".

Finally, you have the filename.

```
.. / lounge.html
```

Pronounce ".." as "dot dot".

Putting it all together...

```
<a href="../lounge.html">Back to the Lounge</a>
```

Now when you click on the link, the browser will look for the "lounge.html" file in the folder above.

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there are no Dumb Questions

Q: What's a parent folder? If I have a folder "apples" inside a folder "fruit", is "fruit" the parent of "apples"?

A: Exactly. Folders (you might have heard these called directories) are often described in terms of family relationships. For instance, using your example, "fruit" is the parent of "apples", and "apples" is the child of "fruit". If you had another folder "pears" that was a child of "fruit", it would be a sibling of "apples." Just think of a family tree.

Q: Okay, parent makes sense, but what is ".."?

A: When you need to tell the browser that the file you're linking to is in the parent folder, you use ".." to mean "move UP to the parent folder." In other words, it's browser-speak for parent.

In our example, we wanted to link from "directions.html", which is in the "about" folder, to "lounge.html", which is in the "lounge" folder, the parent of "about". So we had to tell the browser to look UP one folder, and ".." is the way we tell the browser to go UP.

Q: What do you do if you need to go up two folders instead of just one?

A: You can use ".." for each parent folder you want to go up. Each time you use ".." you're going up by one parent folder. So, if you want to go up two folders, you'd type "../..". You still have to separate each part with the "/", so don't forget to do that (the browser won't know what "…." means!).

Q: Once I'm up two folders, how do I tell the browser where to find the file?

A: You combine the "../.." with the filename. So, if you're linking to a file called "fruit.html" in a folder that's two folders up, you'd write "../../fruit.html". You might expect that we'd call "../.." the "grandparent" folder, but we don't usually talk about them that way, and instead say, "the parent of the parent folder," or "../.." for short.

Q: Is there a limit to how far up I can go?

A: You can go up until you're at the root of your website. In our example, the root was the "lounge" folder. So, you could only go up as far as "lounge".

Q: What about in the other direction—is there a limit to how many folders I can go down?

A: Well, you can only go down as many folders as you have created. If you create folders that are 10 deep, then you can write a path that takes you down 10 folders. But we don't recommend that—when you have that many folder levels, it probably means your website organization is too complicated!

In addition, some browsers impose a limit on the number of characters you can have in a path. The spec advises caution above 255 characters, although modern browsers support longer lengths. If you have a large site, however, it's something to be aware of.

Q: My operating system uses "\" as a separator; shouldn't I be using that instead of "/"?

A: No; in web pages you always use "/" (forward slash). Don't use "\" (backslash). Various operating systems use different file separators (for instance, Windows uses "\" instead of "/") but when it comes to the Web, we pick a common separator and all stick to it. So, whether you're using Mac, Windows, Linux, or something else, always use "/" in the paths in your HTML.

BRAIN POWER

Your turn: trace the relative path from "elixir.html" to "lounge.html" from the "Back to the Lounge" link. How does it differ from the same link in the "directions.html" file?

Answer: It doesn't; it is exactly the same.

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Fixing those broken images...

You've almost got the lounge back in working order; all you need to do now is fix those images that aren't displaying.

We haven't looked at the `<img>` element in detail yet (we will in a couple of chapters), but all you need to know for now is that the `<img>` element's `src` attribute takes a relative path, just like the `href` attribute.

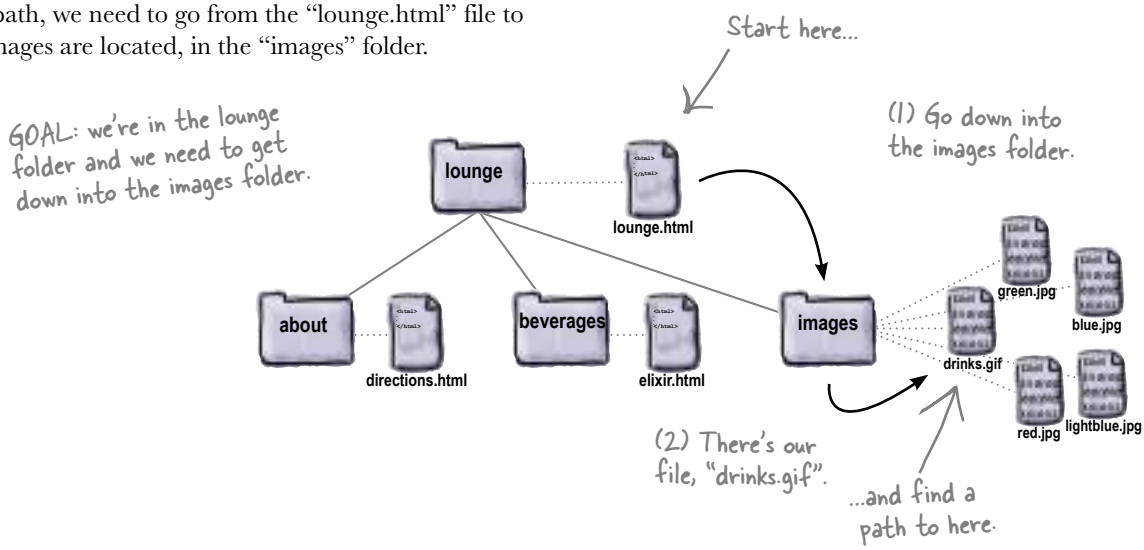
Here's the image element from the "lounge.html" file:

```
<img src="drinks.gif">
```

Here's the relative path, which tells the browser where the image is located. We specify this just like we do with the href attribute in the <a> element.

Finding the path from "lounge.html" to "drinks.gif"

To find the path, we need to go from the "lounge.html" file to where the images are located, in the "images" folder.



So when we put (1) and (2) together, our path looks like "images/drinks.gif", or:

```
<img src="images/drinks.gif">
```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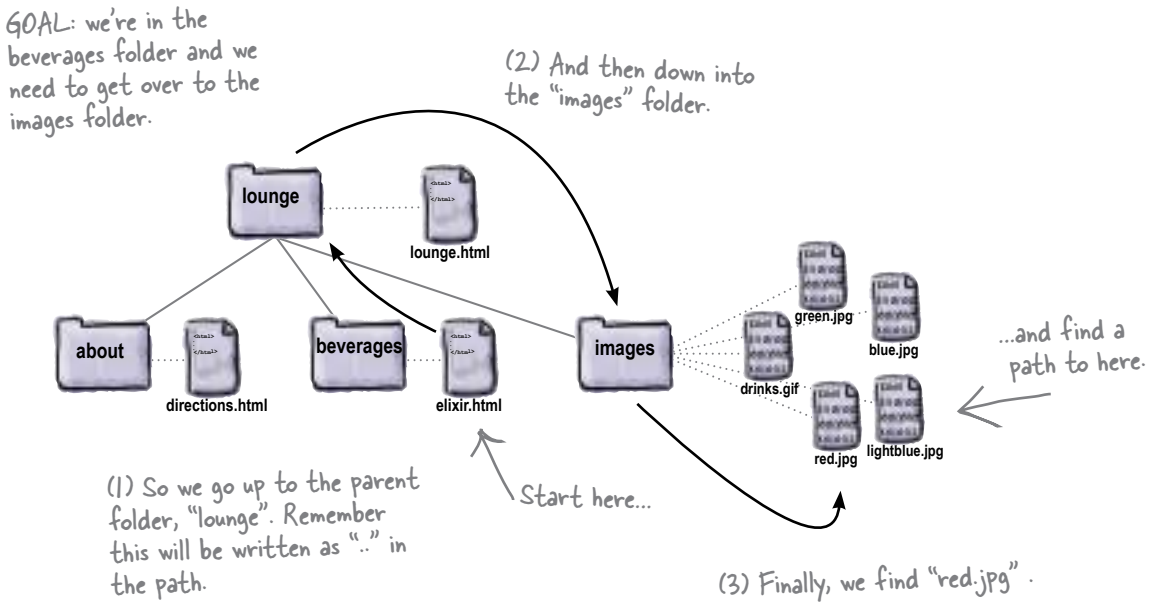
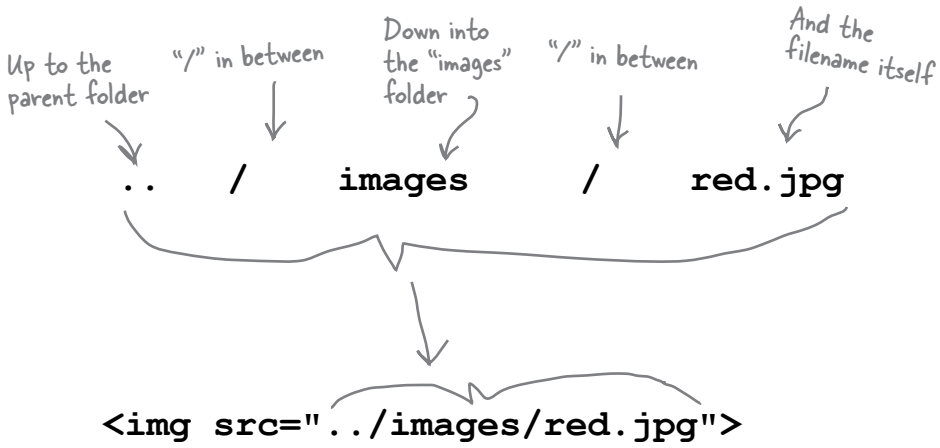
Finding the path from "elixir.html" to "red.jpg"

The elixirs page contains images of several drinks: "red.jpg", "green.jpg", "blue.jpg", and so on. Let's figure out the path to "red.jpg" and then the rest will have a similar path because they are all in the same folder:



So putting (1) , (2), and (3) together, we get:



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That covers all the links we broke when we reorganized the lounge, although you still need to fix the images in your "lounge.html" and "elixir.html" files. Here's exactly what you need to do:

1. In "lounge.html", update the image `src` attribute to have the value "images/drinks.gif".
2. In "elixir.html", update the image `src` attribute so that "../images/" comes before each image name.
3. Save both files and load "lounge.html" in your browser. You'll now be able to navigate between all the pages and view the images.

P.S. If you're having any trouble, the folder "chapter2/completelounge" contains a working version of the lounge. Double-check your work against it.

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BULLET POINTS

- When you want to link from one page to another, use the <a> element.
- The href attribute of the <a> element specifies the destination of the link.
- The content of the <a> element is the label for the link. The label is what you see on the web page. By default, it's underlined to indicate you can click on it.
- You can use words or an image as the label for a link.
- When you click on a link, the browser loads the web page that's specified in the href attribute.
- You can link to files in the same folder, or files in other folders.
- A relative path is a link that points to other files on your website relative to the web page you're linking from. Just like on a map, the destination is relative to the starting point.
- Use ".." to link to a file that's one folder above the file you're linking from.
- ".." means "parent folder."
- Remember to separate the parts of your path with the "/" (forward slash) character.
- When your path to an image is incorrect, you'll see a broken image on your web page.
- Don't use spaces in the names you choose for files and folders for your website.
- It's a good idea to organize your website files early on in the process of building your site, so you don't have to change a bunch of paths later when the website grows.
- There are many ways to organize a website; how you do it is up to you.

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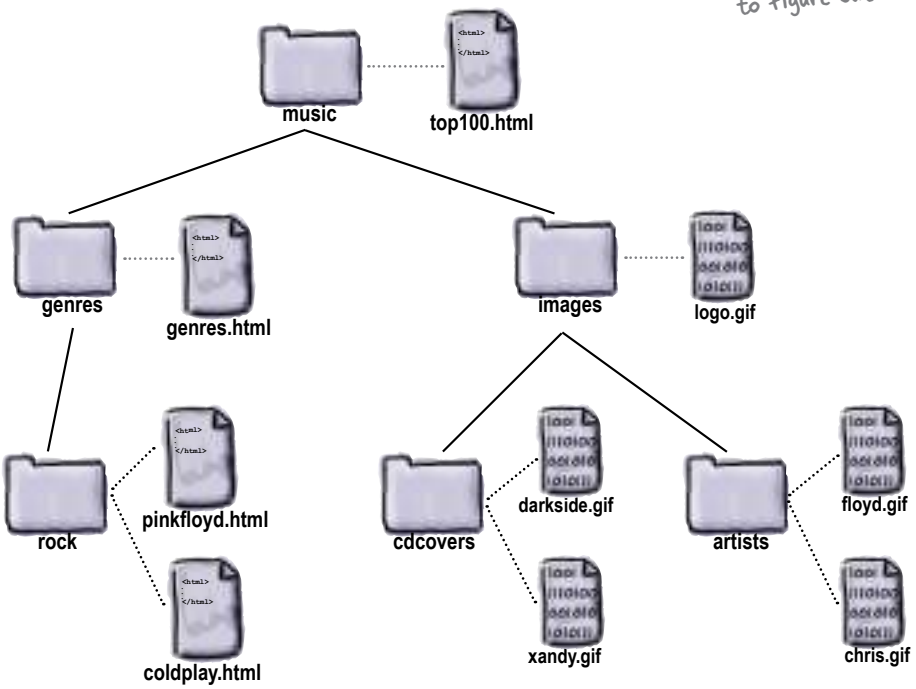
The Relativity Grand Challenge

Here's your chance to put your relativity skills to the test. We've got a website for the top 100 albums in a folder named "music". In this folder you'll find HTML files, other folders, and images. Your challenge is to find the relative paths we need so we can link from our web pages to other web pages and files.

On this page, you'll see the website structure; on the next page, you'll find the tasks to test your skills. For each source file and destination file, it's your job to make the correct relative path. If you succeed, you will truly be champion of relative paths.

Good luck!

Feel free to draw right on this website picture to figure out the paths.



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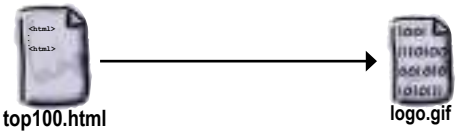
It's time for the competition to begin.

Ready...set...write!

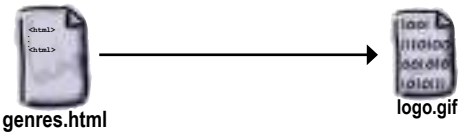
Example

"top100.html" is in the "music" folder, so to get to "genres.html", we had to go down into the "genres" folder.

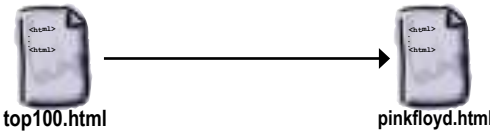
Round One



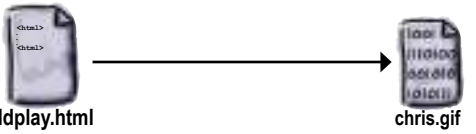
Round Two



Round Three



Bonus Round



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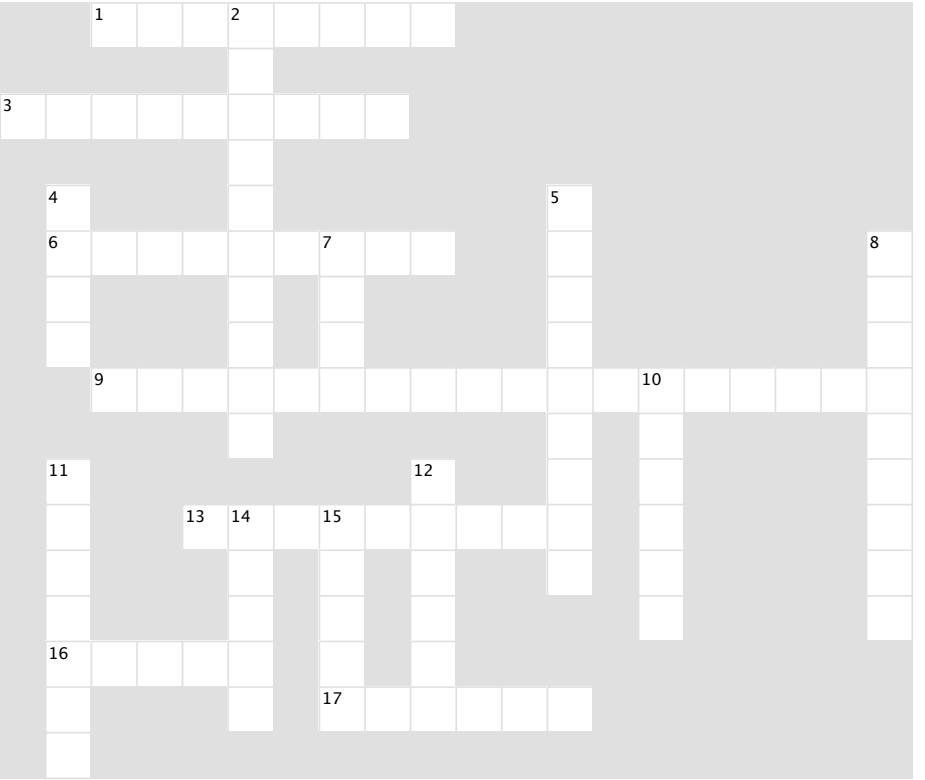
HTMLcross

How does a crossword help you learn HTML? Well, all the words are HTML-related and from this chapter. In addition, the clues provide the mental twist and turns that will help you burn alternative routes to HTML right into your brain!



Across

1. "../myfiles/index.html" is this kind of link.
3. Another name for a folder.
6. Flavor of blue drink.
9. What href stands for.
13. Everything between the <a> and is this.
16. Can go in an <a> element, just like text.
17. Pronounced "..".

Down

2. href and src are two of these.
4. Hardest-working attribute on the Web.
5. Rhymes with href.
7. Top folder of your site.
8. The "HT" in HTML.
10. Healthy drink.
11. A folder at the same level.
12. Use .. to reach this kind of directory.
14. Text between the <a> tags acts as a _____.
15. A subfolder is also called this.

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You needed to add a link with the label "Back to the Lounge" at the bottom of the elixir page that points back to "lounge.html". Here's our solution.

```
<html>
  <head>
    <title>Head First Lounge Elixirs</title>
  </head>
  <body>
    <h1>Our Elixirs</h1>

    <h2>Green Tea Cooler</h2>
    <p>
                <img src="green.jpg">
                Chock full of vitamins and mi
                combines the healthful benefi
                a twist of chamomile blossoms
    </p>
    <h2>Raspberry Ice Concentration</h2>
    <p>
                <img src="lightblue.jpg">
                Combining raspberry juice wit
                citrus peel and rosehips, thi
                will make your mind feel clea
    </p>
    <h2>Blueberry Bliss Elixir</h2>
    <p>
                <img src="blue.jpg">
                Blueberries and cherry essence mixed into a base
                of elderflower herb tea will put you in a relaxed
                state of bliss in no time.
    </p>
    <h2>Cranberry Antioxidant Blast</h2>
    <p>
                <img src="red.jpg">
                Wake up to the flavors of cranberry and hibiscus
                in this vitamin C rich elixir.
    </p>
    <p>
        <a href="lounge.html">Back to the Lounge</a>
    </p>
  </body>
</html>
```

Here's the new <a> element pointing back to the lounge.

We put the link inside its own paragraph to keep things tidy. We'll talk more about this in the next chapter.

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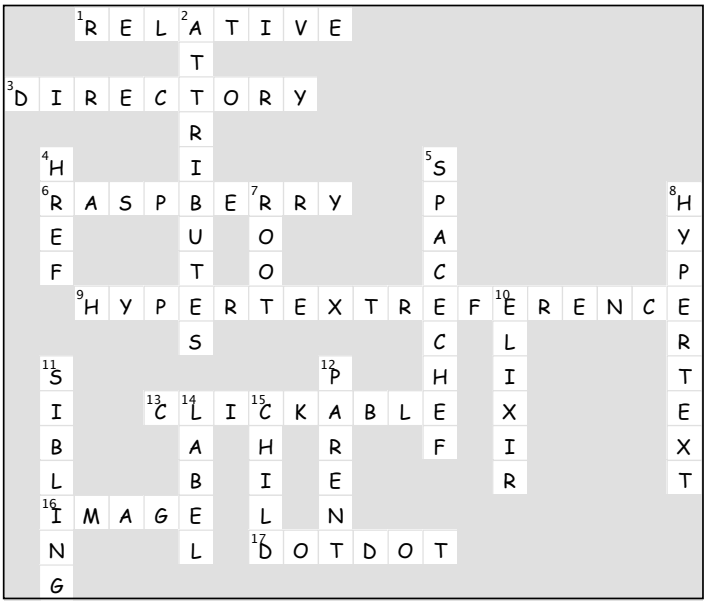
Exercise solutions

Label	Destination	Element
Hot or Not?	hot.html	`<a href="hot.html">Hot or Not?</a>`
Resume	cv.html	Resume
Eye Candy	candy.html	`<a href="`candy.html`">Eye Candy</a>`
See my mini	mini-cooper.html	See my mini
let's play	millionaire.html	`<a href="millionaire.html">`let's play`</a>`



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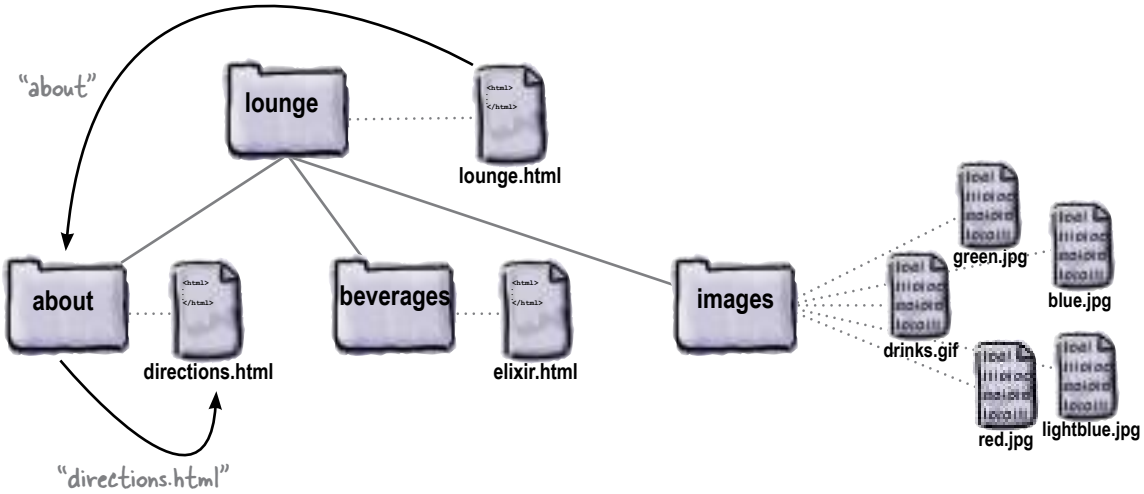
Sharpen your pencil Solution

Trace the relative path from “lounge.html” to “directions.html”. When you’ve discovered it, complete the <a> element below.

Here’s the solution. Did you change both <a> elements in “lounge.html”?




```
<a href="about/directions.html">detailed directions</a>
```

YOUR ANSWER HERE

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The Relativity Grand Challenge Solution

Round One

top100.html is in the music folder, so to get to logo.gif, we had to go down into the images folder.

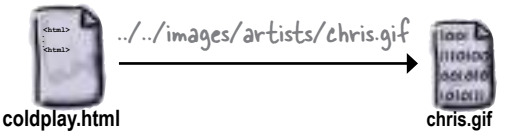
Round Two

genres.html is down in the genres directory, so to get to logo.gif, we first had to go up to music, and then down into the images folder.

Round Three

From top100.html, we go down into genres, then down into rock, and find pinkfloyd.html.

Bonus Round



This was a tricky one. From coldplay.html, which is down in the rock folder, we had to go up TWO folders to get to music, and then go down into images, and finally artists, to find the image chris.gif. Whew!

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3 building blocks

Web Page Construction

We better find some hard hats, Betty. It's a real construction zone around here, and these web pages are going up fast!

I was told I'd actually be creating web pages in this book?

You've certainly learned a lot already: tags, elements, links, paths…but it's all for nothing if you don't create some killer web pages with that knowledge. In this chapter we're going to ramp up construction: you're going to take a web page from conception to blueprint, pour the foundation, build it, and even put on some finishing touches. All you need is your hard hat and your toolbelt, as we'll be adding some new tools and giving you some insider knowledge that would make Tim "The Toolman" Taylor proud.

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What better way to enjoy my new Segway than to hit the open road? I'm riding it across the entire USA and I've been documenting my travels in my journal. What I really need to do is get this in a web page so my friends and family can see it.

Tony's journal

Segway'n USA

Documenting my trip around the US on my very own Segway!

June 2, 2012

My first day of the trip! I can't believe I finally got everything packed and ready to go. Because I'm on a Segway, I wasn't able to bring a whole lot with me: cell phone, iPod, digital camera, and a protein bar. Just the essentials. As Lao Tzu would have said, "A journey of a thousand miles begins with one ~~step~~ Segway."

July 14, 2012

I saw some Burma Shave style signs on the side of the road today: "Passing cars, When you can't see, May get you, A glimpse, Of eternity." I definitely won't be passing any cars. ☺

August 20, 2012

Well I made it 1200 miles already, and I passed through some interesting places on the way: Walla Walla, WA, Magic City, ID, Bountiful, UT, Last Chance, CO, Why, AZ and Truth or Consequences, NM.

Make sure you read through Tony's adventures—they'll come in handy throughout the chapter.

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From journal to website, at 12 mph

The Segway's recommended top speed.

Tony's got his hands full driving across the United States on his Segway. Why don't you give him a hand and create a web page for him?

Here's what you're going to do:

1. First, you're going to create a rough sketch of the journal that is the basis for your page design.
2. Next, you'll use the basic building blocks of HTML (`<h1>`, `<h2>`, `<h3>`, `<p>`, and so on) to translate your sketch into an outline (or blueprint) for the HTML page.
3. Once you have the outline, then you're going to translate it into real HTML.
4. Finally, with the basic page done, you'll add some enhancements and meet some new HTML elements along the way.

Sharpen your pencil

STOP! Do this exercise before turning the page.

Take a close look at Tony's journal and think about how you'd present the same information in a web page.

Draw a picture of that page on the right. No need to get too fancy; you're just creating a rough sketch. Assume all his journal entries will be on one page.

Things to think about:

- Think of the page in terms of large structural elements: headings, paragraphs, images, and so on.
- Are there ways his journal might be changed to be more appropriate for the Web?

Your sketch goes here.

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The rough design sketch

Tony's journal looks a lot like a web page; all we need to do to create the design sketch is to get all his entries on one page and map out the general organization. It looks like, for each day that Tony creates an entry, he has a date heading, an optional picture, and a description of what happened that day. Let's look at the sketch…

Tony gave his journal a title, "Segway'n USA," so let's get that right at the top as a heading.

He also gave his journal a description. We'll capture that here as a small paragraph at the top.

Each day, Tony creates an entry that includes the date, usually a picture, and a description of the day's adventures. So, that's a heading, an image, and another paragraph of text.

Sometimes he doesn't include a picture. In this entry, he just has a heading (the date) and a description of the day's events.

The third entry should look just like the first one: a heading, an image, and a paragraph.

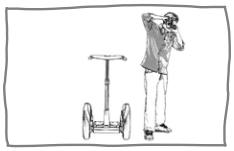
Unlike Tony's paper journal, our page length isn't limited, so we can fit many entries on one web page. His friends and family can just use the scroll bar to scroll through his entries...

However, notice that we reversed the order of the journal entries from newest to oldest. That way, the most recent entries appear at the top where users can see them without scrolling.

Segway'n USA

Documenting my trip around the US on my very own Segway!

August 20, 2012

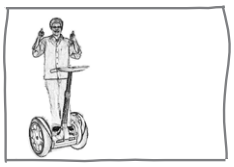


Well I made it 1200 miles already, and I passed through some interesting places on the way: Walla Walla, WA, Magic City, ID, Bountiful, UT, Last Chance, CO, Why, AZ and Truth or Consequences, NM.

July 14, 2012

I saw some Burma Shave style signs on the side of the road today: "Passing cars, When you can't see, May get you, A glimpse, Of eternity." I definitely won't be passing any cars.

June 2, 2012



My first day of the trip! I can't believe finally got everything packed and ready to go. Because I'm on a Segway, I wasn't able to bring a whole lot with me: cell phone, iPod, digital camera, and a protein bar. Just the essentials. As Lao Tzu would have said, "A journey of a thousand miles begins with one Segway."

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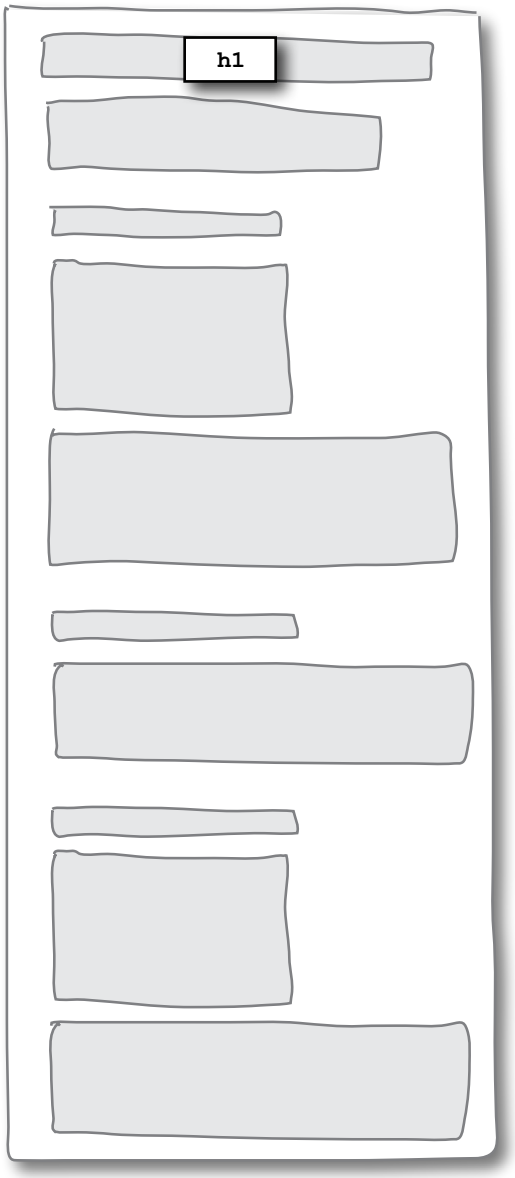
From a sketch to an outline

Now that you've got a sketch of the page, you can take each section and draw something that looks more like an outline or blueprint for the HTML page…

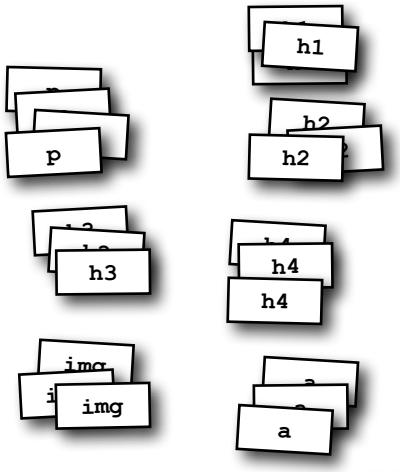
Here we've taken each area of the sketch and created a corresponding block in our blueprint.



All you need to do now is figure out which HTML element maps to each content area, and then you can start writing the HTML.

EXERCISE: WEB CONSTRUCTION

You've already figured out the major architectural areas of the page; now you just need to nail down the building materials. Use the elements below to label each area. You won't use them all, so don't worry if you have some building materials left over. And don't forget to wear your hard hat.



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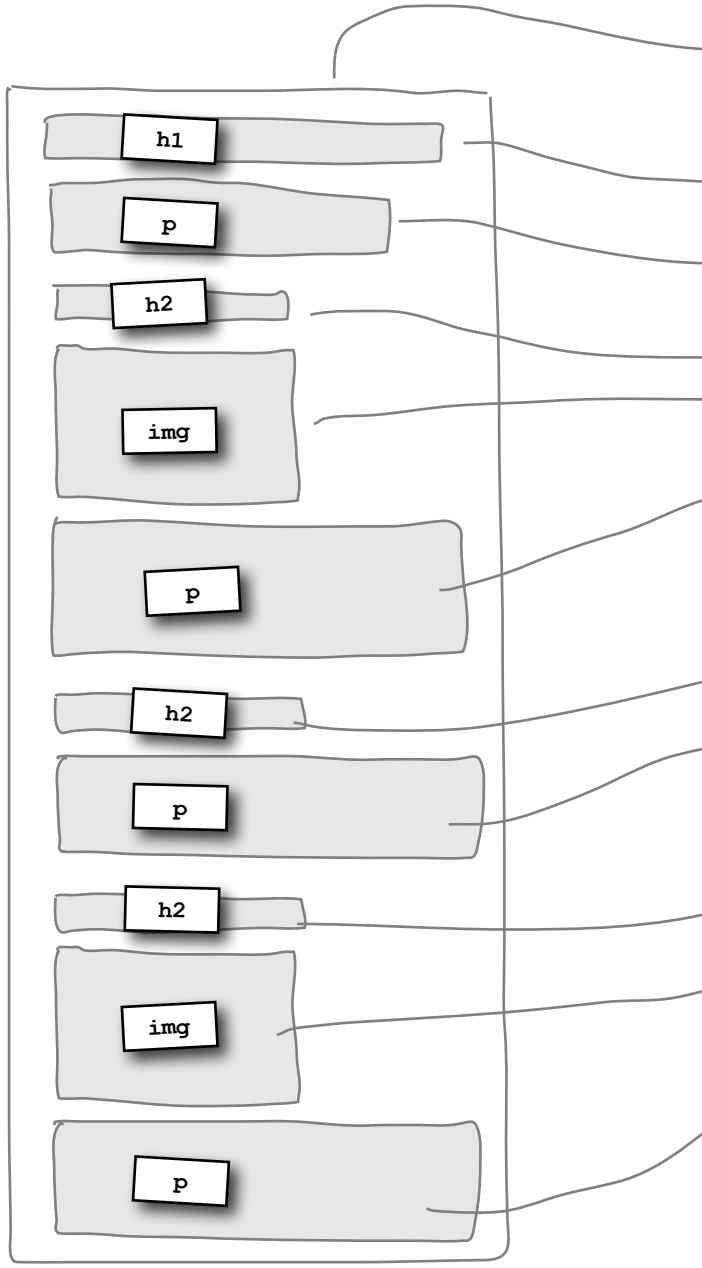
From the outline to a web page

You're almost there. You've created an outline of Tony's web page. Now all you need to do is create the corresponding HTML to represent the page and fill in Tony's text.

Before you begin, remember that every web page needs to start with the `<html>` element and include the `<head>` and `<body>` elements.



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Don't forget, you always need the <html>, <head>, <title>, and <body> elements.

We're using the title of the journal as the title of the web page.

```
<html>
  <head>
    <title>My Trip Around the USA on a Segway</title>
  </head>
  <body>

    <h1>Segway'n USA</h1>
    <p>
        Documenting my trip around the US on my very own Segway!
    </p>

    <h2>August 20, 2012</h2>
    <img src="images/segway2.jpg">
    <p>
      Well I made it 1200 miles already, and I passed
      through some interesting places on the way: Walla Walla,
      WA, Magic City, ID, Bountiful, UT, Last Chance, CO,
      Why, AZ and Truth or Consequences, NM.
    </p>

    <h2>July 14, 2012</h2>
    <p>
      I saw some Burma Shave style signs on the side of the
      road today: "Passing cars, When you can't see, May get
      you, A glimpse, Of eternity." I definitely won't be passing
      any cars.
    </p>

    <h2>June 2, 2012</h2>
    <img src="images/segway1.jpg">
    <p>
      My first day of the trip! I can't believe I finally got
      everything packed and ready to go. Because I'm on a Segway,
      I wasn't able to bring a whole lot with me: cell phone, iPod,
      digital camera, and a protein bar. Just the essentials. As
      Lao Tzu would have said, "A journey of a thousand miles begins
      with one Segway."
    </p>

  </body>
</html>
```

Here's the heading and description of Tony's journal.

heading
image
description

Here's Tony's most recent entry.

Here's his second entry, which doesn't have an image.

And at the bottom, Tony's first entry, with the image "segway1.jpg".

Last, but not least, don't forget to close your <body> and <html> elements.

Go ahead and type this in. Save your file to the "chapter3/journal" folder as "journal.html". You'll find the images "segway1.jpg" and "segway2.jpg" already in the "images" folder. When you're done, give this page a test drive.

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Test driving Tony's web page

Look how well this page has come together. You've put everything in Tony's journal into a readable and well-structured web page.

Fantastic! This looks great; I can't wait to add more entries to my page.

Tony's calling in from the road...

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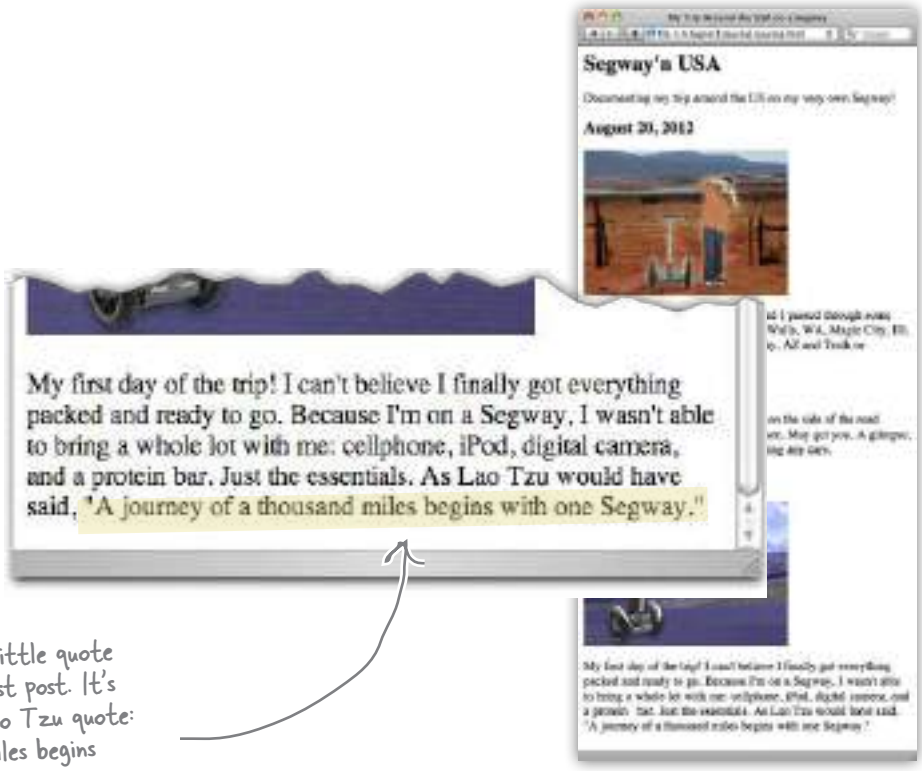
Adding some new elements

You have the basic elements of HTML down. You've gone from a hand-written journal to an online version in just a few steps using the basic HTML elements `<p>`, `<h1>`, `<h2>`, and `<img>`.

Now we're going to s-t-r-e-t-c-h your brain a little and add a few more common elements. Let's take another look at Tony's journal and see where we can spruce things up a bit…



Check this out: Tony has a little quote stuck at the end of his first post. It's his remixed version of a Lao Tzu quote: "A journey of a thousand miles begins with one Segway."

HTML has an element, `<q>`, for just that kind of thing. Let's take a look on the next page...

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Meet the <q> element

Got a short quote in your HTML? The <q> element is just what you need. Here's a little test HTML to show you how it works:

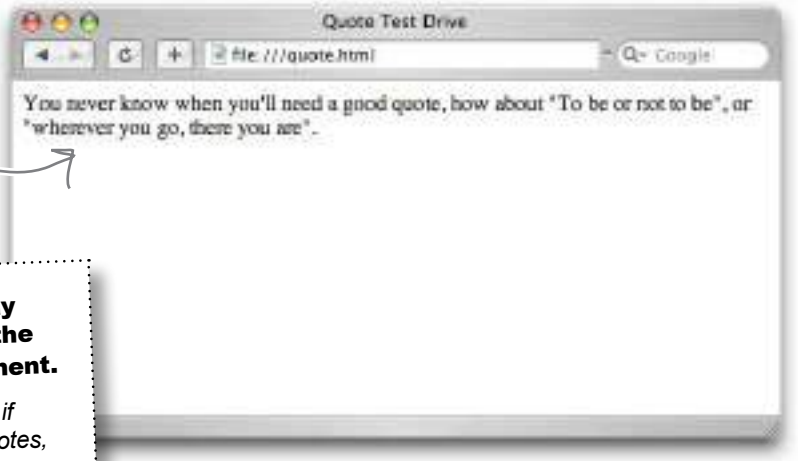
```
<html>
  <head>
    <title>Quote Test Drive</title>
  </head>
  <body>
    <p>
      You never know when you'll need a good quote, how
      about <q>To be or not to be</q>, or <q>Wherever you go, there you are</q>.
    </p>
  </body>
</html>
```

We've got two quotes in this HTML...

We surround each quote with a <q> opening tag and a </q> closing tag. Notice that we don't put our own double-quote characters around the quotes.

And test drive

And here's how the quotes look in the browser. Notice the browser has gone to the trouble of adding the double quotes.



Watch it!

Not all browsers display double quotes around the content in the <q> element.

This is unfortunate, because if you add your own double quotes, some browsers will display TWO sets of quotes. We advise testing <q> in different browsers to see the results that you get.

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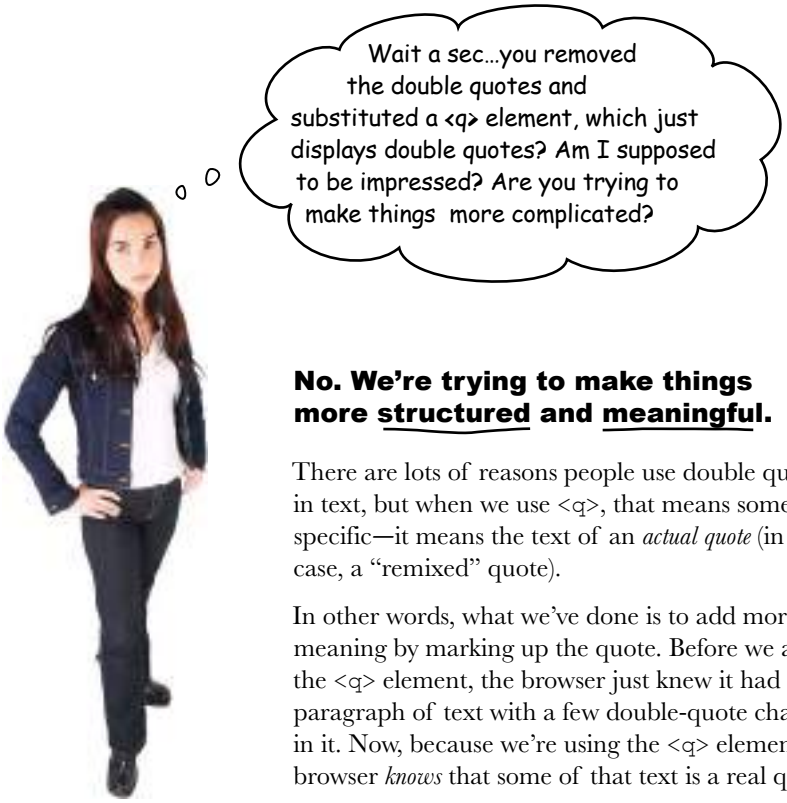

No. We're trying to make things more structured and meaningful.

There are lots of reasons people use double quotes in text, but when we use <q>, that means something specific—it means the text of an *actual quote* (in Tony's case, a "remixed" quote).

See! Using double quotes doesn't make something an actual quote.

In other words, what we've done is to add more meaning by marking up the quote. Before we added the <q> element, the browser just knew it had a paragraph of text with a few double-quote characters in it. Now, because we're using the <q> element, the browser *knows* that some of that text is a real quote.

So what? Well, now that the browser knows this is a quote, it can display it in the best way possible. Some browsers will display double quotes around the text and some won't; and in instances where browsers are using non-English languages, other methods might be used. And don't forget mobile devices, like cell phones, or audio HTML browsers and screen readers for the visually impaired. It's also useful in other situations, such as a search engine that scours the Web looking for web pages with quotes. Structure and meaning in your pages are Good Things.

One of the best reasons (as you'll see when we get back to presentation and CSS later in the book) is that you'll be able to style quotes to look just the way you want. Suppose you want quoted text to be displayed in italics and colored gray? If you've used the <q> element to structure the quoted content in your web pages, you'll be able to do just that.

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Here's Tony's journal. Go ahead and rework his Lao Tzu quote to use the <q> element. After you've done it on paper, make the changes in your "journal.html" file and give it a test drive. You'll find the solution in the back of the chapter.

```
<html>
  <head>
    <title>Segway'n USA</title>
  </head>
  <body>

    <h1>Segway'n USA</h1>
    <p>
        Documenting my trip around the US on my very own Segway!
    </p>

    <h2>August 20, 2012</h2>
    <img src="images/segway2.jpg">
    <p>
      Well I made it 1200 miles already, and I passed
      through some interesting places on the way: Walla Walla,
      WA, Magic City, ID, Bountiful, UT, Last Chance, CO,
      Why, AZ and Truth or Consequences, NM.
    </p>

    <h2>July 14, 2012</h2>
    <p>
      I saw some Burma Shave style signs on the side of the
      road today: "Passing cars, When you can't see, May get
      you, A glimpse, Of eternity." I definitely won't be passing
      any cars.
    </p>

    <h2>June 2, 2012</h2>
    <img src="images/segway1.jpg">
    <p>
      My first day of the trip! I can't believe I finally got
      everything packed and ready to go. Because I'm on a Segway,
      I wasn't able to bring a whole lot with me: cell phone, iPod,
      digital camera, and a protein bar. Just the essentials. As
      Lao Tzu would have said, "A journey of a thousand miles begins
      with one Segway."
    </p>
  </body>
</html>
```


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The Case of the Elements Separated at Birth

Identical twins were born in Webville a number of years ago, and by a freak accident involving an Internet router malfunction, the twins were separated shortly after birth. Both grew up without knowledge of the other, and only through another set of freak circumstances did they later meet and discover their identity, which they decided to keep secret.

Five-Minute Mystery

After the discovery, they quickly learned that they shared a surprising number of things in common. Both were married to wives named Citation. They also both had a love for quotations. The first twin, the **`<q>`** element, loved short, pithy quotes, while the second, **`<blockquote>`**, loved longer quotes, often memorizing complete passages from books or poems.

Being identical twins, they bore a strong resemblance to each other, and so they decided to put together an evil scheme whereby they might stand in for each other now and then. They first tested this on their wives (the details of which we won't go into), and they passed with flying colors—their wives had no idea (or at least pretended not to).

Next they wanted to test their switching scheme in the workplace where, as another coincidence, they both performed the same job: marking up quotes in HTML documents. So, on the chosen day, the brothers went to the other's workplace fully confident they'd pull off their evil plan (after all, if their wives couldn't tell, how could their bosses?), and that's when things turned bad. Within 10 minutes of starting the work day, the brothers had both been found to be imposters and the standards authorities were immediately alerted.

How were the twins caught in the act?
Keep reading for more clues…

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Loooooong quotes

Now that you know how to do short quotes, let's tackle long ones. Tony's given us a long quote with the Burma Shave jingle.

In his journal, Tony just put the Burma Shave quote right inside his paragraph, but wouldn't it be better if we pulled this quote out into a "block" of its own, like this:

> I saw some Burma Shave style signs on the side of the road today:
>
> > Passing cars,
> > When you can't see,
> > May get you,
> > A glimpse,
> > Of eternity.
>
> I definitely won't be passing any cars.

If you don't know what "Burma Shave" slogans are, we'll tell you all about them in just a few pages...

That's where the `<blockquote>` element comes in. Unlike the `<q>` element, which is meant for short quotes that are part of an existing paragraph, the `<blockquote>` element is meant for longer quotes that need to be displayed on their own.

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Adding a <blockquote>

Let's get a `<blockquote>` into Tony's online journal.

1. Open your "journal.html" file and locate the July 14th entry. Rework the paragraph to look like this:

```
<h2>July 14, 2012</h2>
<p>
   I saw some Burma Shave style signs on the
   side of the road today:
</p>
<blockquote>
   Passing cars,
   When you can't see,
   May get you,
   A glimpse,
   Of eternity.
</blockquote>
<p>
   I definitely won't be passing any cars.
</p>
```

To insert the <blockquote> element, we need to end this paragraph first.

Next we put the Burma Shave text in the <blockquote> element.

We also put each line of text on a separate line so it reads more like a Burma Shave slogan.

And finally, we need to add a <p> tag to start this paragraph after the <blockquote>.

2. Time for another test drive. Open "journal.html" in your browser and take a look at the results of your work:

<blockquote> creates a separate block (like <p> does), plus it indents the text a bit to make it look more like a quote. Just what we wanted...

But our quote isn't looking quite like we wanted because all the lines are running together. We really wanted them on different lines. Hmmm. Let's come back to that in a bit...

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there are no Dumb Questions

Q: So let me see if I have this right: I use <q> when I just want to have some quote in with the rest of my paragraph, and I use <blockquote> when I have a quote that I want to break out on its own in my web page?

A: You've got it. In general you'll use <blockquote> if you want to quote something that was a paragraph or more, while you can use <q> anytime you just want to throw in a quote as part of your running text.

Q: Multiple paragraphs in a block quote? How do I do that?

A: Easy. Just put paragraph elements inside your <blockquote>, one for each paragraph. Do try this at home.

Q: How do I know what my quotes or block quotes will look like in other browsers? It sounds like they may handle it differently.

A: Yes. Welcome to the World Wide Web. You don't really know what your quotes will look like without trying them out in different browsers. Some browsers use double quotes, some use italics, and some use nothing at all. The only way to really determine how they'll look is to style them yourself, and we'll certainly be doing that later.

Q: I get that the <blockquote> element breaks its text out into a little block of its own and indents it, so why isn't the <blockquote> inside the paragraph, just like the <q> element is?

A: Because the <blockquote> really is like a new paragraph. Think about this as if you were typing it into a word processor. When you finish one paragraph, you hit the Return key twice and start a new paragraph. To type a block quote, you'd do the same thing and indent the quote. Put this in the back of your mind for a moment; it's an important point and we're going to come back to it in a sec.

Also, remember that the indenting is just the way some browsers display a <blockquote>. Some browsers might not use indentation for <blockquote>. So, don't rely on a <blockquote> to look the same in all browsers.

Q: Can I combine quote elements? For instance, could I use the <q> element inside the <blockquote> element?

A: Sure. Just like you can put a <q> element inside the <p> element, you can put <q> inside <blockquote>. You might do this if you're quoting someone who quoted someone else. But a <blockquote> inside a <q> doesn't really make sense, does it?

Q: You said that we can style these elements with CSS, so if I want to make the text in my <q> element italics and gray, I can do that with CSS. But couldn't I just use the element to italicize my quotes?

A: Well, you could, but it wouldn't be the right way to do it, because you'd be using the element for its effect on the display rather than because you're really writing emphasized text. If the person you were quoting really did emphasize a word, or you want to add emphasis to make a strong point about the quote, then go right ahead and use the element inside your quote. But don't do it simply for the italics. There are easier and better ways to get the look you want for your elements with CSS.

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Solved: The Case of the Elements Separated at Birth

How were the identical quote twins found to be imposters so quickly?

As you've no doubt guessed by now, `<q>` and `<blockquote>` were discovered as soon as they went to work and began to mark up text. `<q>`'s normally unobtrusive little quotes were popping out into blocks of their own, while `<blockquote>`'s quotes were suddenly being lost inside regular paragraphs of text. In follow-up interviews with the victims of the pranks, one editor complained, "I lost an entire page of liner quotes thanks to these wackos." After being reprimanded and sent back to their respective jobs, `<blockquote>` and `<q>` fessed up to their wives, who immediately left town together in a T-Bird convertible. But that's a whole 'nother story (it didn't end well).

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The real truth behind the <q> and <blockquote> mystery

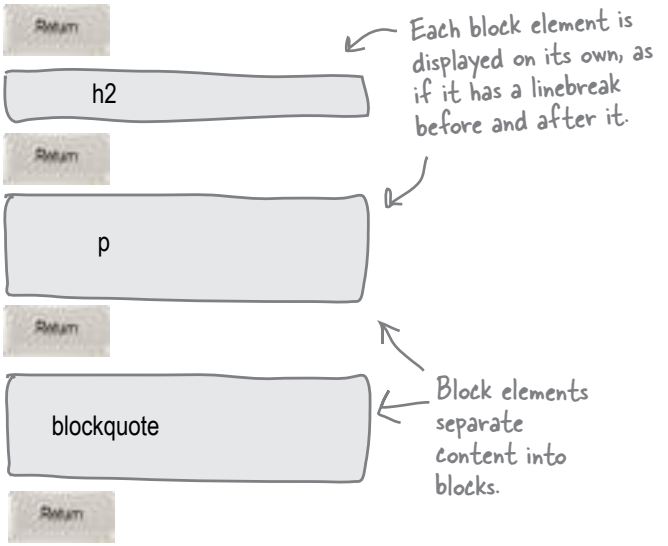
Okay, it's time to stop the charade: `<blockquote>` and `<q>` are actually different types of elements. The `<blockquote>` element is a *block* element and the `<q>` element is an *inline* element. What's the difference? Block elements are always displayed as if they have a linebreak before and after them, while inline elements appear "in line" within the flow of the text in your page.

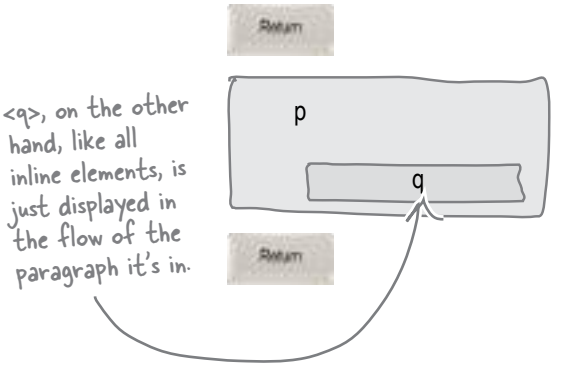
Block: stands on its own

<h1>, <h2>, ... , <h6>, <p>, and <blockquote> are all block elements.

Inline: goes with the flow

<q>, <a>, and are inline elements.





Remember: block elements stand on their own; inline elements go with the flow.

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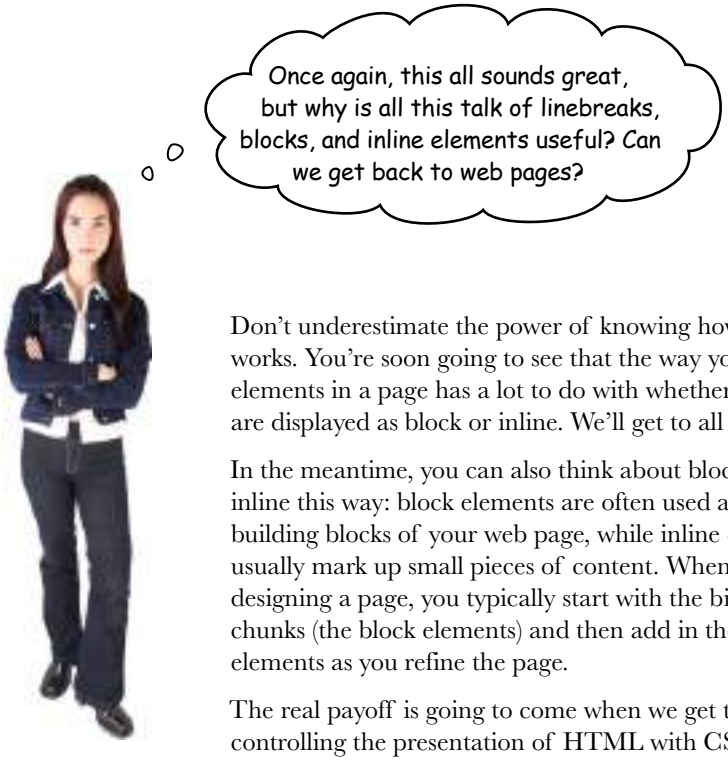
there are no Dumb Questions

Q: I think I know what a linebreak is; it's like hitting the carriage return on a typewriter or the Return key on a computer keyboard. Right?

A: Pretty much. A linebreak is literally a "break in the line," like this, and happens when you hit the Return key, or on some computers, the Enter key. You already know that linebreaks in HTML files don't show up visually when the browser displays a page, right? But now you've also seen that anytime you use a block element, the browser uses linebreaks to separate each "block."



Don't underestimate the power of knowing how HTML works. You're soon going to see that the way you combine elements in a page has a lot to do with whether elements are displayed as block or inline. We'll get to all that.

In the meantime, you can also think about block versus inline this way: block elements are often used as the major building blocks of your web page, while inline elements usually mark up small pieces of content. When you're designing a page, you typically start with the bigger chunks (the block elements) and then add in the inline elements as you refine the page.

The real payoff is going to come when we get to controlling the presentation of HTML with CSS. If you know the difference between inline and block, you're going to be sipping martinis while everyone else is still trying to get their layout right.

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I've been thinking about the Burma Shave lines. I wasn't surprised that they weren't broken up because we've said from the beginning that whitespace and linebreaks aren't displayed by the browser...

...but the only way I can think of to fix this is to put each one in a block element like a paragraph. Otherwise, how can you get the browser to add linebreaks?

What if you had an element whose only job was to give you a linebreak when you needed one?

Wouldn't that be nice? You'd actually be able to make the browser pay attention and insert some carriage returns for a change.

Turns out there is an element, the `<br>` element, just for that purpose. Here's how you use it:

Here's the July 14th snippet from Tony's page.

```
<h2>July 14, 2012</h2>
<p>
   I saw some Burma Shave style signs on the
   side of the road today:
</p>
<blockquote>
   Passing cars, <br>
   When you can't see, <br>
   May get you, <br>
   A glimpse, <br>
   Of eternity. <br>
</blockquote>
<p>
   I definitely won't be passing any cars.
</p>
```

Add a <br> element to any line when you want to break the flow and insert a "linebreak."

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Exercise

Go ahead and add the <br> elements to Tony's journal. After you make the changes, save the file, and give it a test drive.

Here's what the changes should look like. Now it reads like a Burma Shave slogan should read!

Each line now has a linebreak after it.

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In Chapter 1 we said that an element is an *opening tag + content + closing tag*. So how is <br> an element? It doesn't have any content, and it doesn't even have a closing tag.

Exactly. It doesn't have any content.

The `<br>` element is an element that doesn't have any content. Why? Because it's just meant to be a linebreak, nothing else. So, when an element doesn't have any real content by design, we just use a shorthand to represent the element and it ends up looking like `<br>`. After all, if we didn't have this shorthand, you'd be writing `<br></br>` every time you needed a linebreak, and how much sense does that make?

`<br>` isn't the only element like this; there are others, and we have a name for them: *void elements*. In fact, we've already seen another void element, the `<img>` element. We'll be coming back to look at the `<img>` element in detail in a couple chapters.

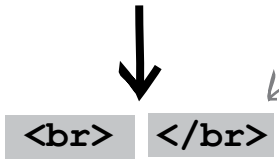
They used to be called "empty elements," which apparently made too much sense, so they renamed them to void. Personally, we still like empty.

Keep in mind, the reason for the shorthand isn't laziness so much as it is efficiency. It's more efficient to represent void elements this way (efficient in typing, in the number of characters that end up in a page, and so on). In fact, after reading HTML for a while, you'll find that it is easier on your eyes too.

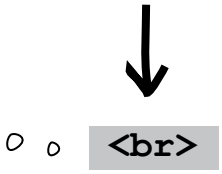
Content? Hmm, the whole point of this element is to insert a linebreak. There's really no content.

Here's the opening tag.

Here's the closing tag.



Okay, typing this in is REALLY silly. We know there's never going to be any content between those tags.



Yeah, if we just type this, then it really represents the same thing.

I'm half the element I used to be...(sniff sniff).

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there are no Dumb Questions

Q: So, the only purpose of <br> is to insert a linebreak?

A: Right; the only place the browser typically inserts breaks in your content is when you start a new block element (like <p>, <h1>, and so on). If you want to insert a linebreak into your text, then you use the <br> element.

Q: Why is <br> called an "void" element?

A: Because it has no content, as in element = opening tag + content + closing tag. So, it's void because there's no content and no closing tag. Think like the "void of space"; there's nothing there, it's empty.

Q: I still don't get it. Explain why the <br> element is "void"?

A: Think about an element like <h1> (or <p> or <a>). The whole point of the element is to mark up some content, like:

```
<h1>Don't wait, order now</h1>
```

With the <br> element, the point is just to insert a linebreak into your HTML. There is no content you are trying to mark up. We don't need all the extra brackets and markup, so we just shorten it into a more convenient form. If you're thinking "void" is kind of a weird name, you're right: it comes from computer science and means "no value."

Q: Are there any other void elements? I think <img> must be a void element, too, right?

A: Yes, there are a couple of them. You've already seen us use the <img> element, and we'll be getting to the details of this element soon.

Q: Can I make any element void? For instance, if I have a link, and don't want to give it any content, can I just write <a href="mypage.html"> instead?

A: No. There are two types of elements in the world: normal elements, like <p>, <h1>, and <a>, and void elements, like <br> and <img>. You don't switch back and forth between the two. For instance, if you just typed <a href="mypage.html">, that's an opening tag without content or a closing tag (not good). If you write , that's an empty element and is perfectly fine, but isn't very useful in your page!

Q: I've seen pages not with <br>, but with <br />. What does that mean?

A: It means exactly the same thing. The syntax used in <br /> is a more strict syntax that works with XHTML. Wheneven you see <br />, just think <br>, and unless you're planning on writing pages compliant with XHTML (see the appendix for more information on XHTML), you should just use <br> in your HTML.

Elements that don't have any content by design are called void elements. When you need to use a void element, like <br> or <img>, you only use an opening tag. This is a convenient shorthand that reduces the amount of markup in your HTML.

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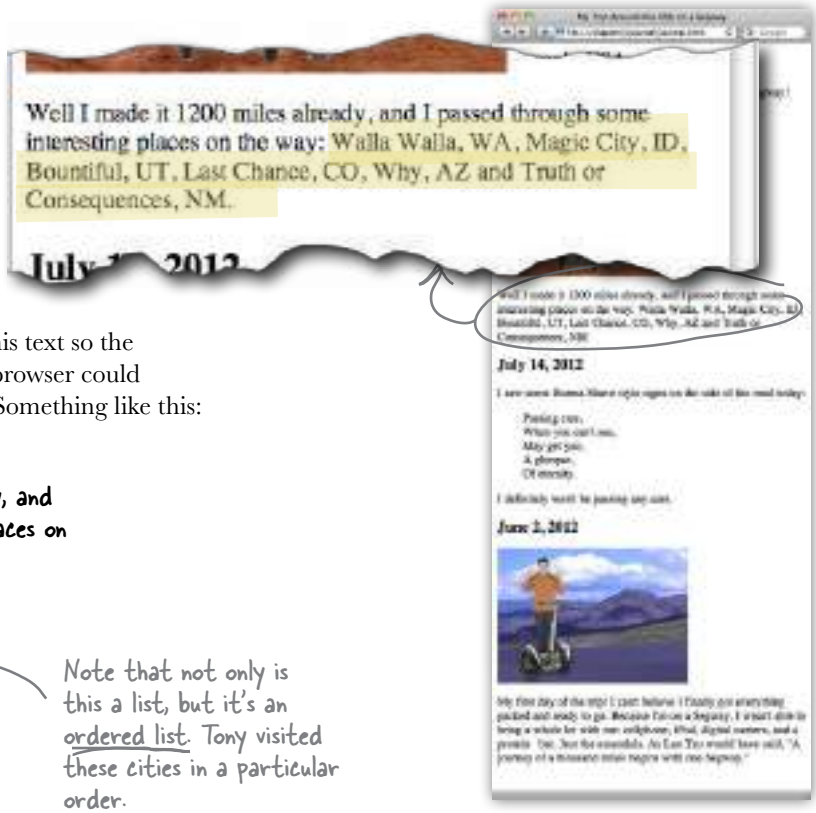
Meanwhile, back at Tony's site...

You've come a long way already in this chapter: you've designed and created Tony's site, you've met a few new elements, and you've learned a few things about elements that most people creating pages on the Web don't even know (like block and inline elements, which are really going to come in handy in later chapters).

But you're not done yet. We can take Tony's site from good to great by looking for a few more opportunities to add some markup.

Like what? How about lists? Check this out:

There's a list right here. Tony wrote the list of cities that he's been through in his August journal entry.



Wouldn't it be great if we could mark up this text so the browser knows this text is a list? Then the browser could display the list items in a more useful way. Something like this:

Well I've made it 1200 miles already, and I passed through some interesting places on the way:

1. Walla Walla, WA
2. Magic City, ID
3. Bountiful, UT
4. Last Chance, CO
5. Why, AZ
6. Truth or Consequences, NM

Note that not only is this a list, but it's an ordered list. Tony visited these cities in a particular order.

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Of course, you could use the <p> element to make a list...

It wouldn't be hard to make a list using the <p> element. It would end up looking something like this:

```
<p>
1. Red Segway
</p>
<p>
2. Blue Segway
</p>
```

Top two preferred colors for Segway.

But there are lots of reasons not to.

You should be sensing a common theme by now. You always want to choose the HTML element that is closest in meaning to the structure of your content. If this is a list, let's use a list element. Doing so gives the browser and you (as you'll see later in the book) the most power and flexibility to display the content in a useful manner.

BRAIN POWER

Why not use <p> to make lists? (Choose all that apply.)

- ☐ A. HTML has an element for lists. If you use that, then the browser knows the text is a list, and can display it in the best way possible.
- ☐ B. The paragraph element is really meant for paragraphs of text, not lists.
- ☐ C. It probably wouldn't look much like a list, just a bunch of numbered paragraphs.
- ☐ D. If you wanted to change the order of the list, or insert a new item, you'd have to renumber them all. That would suck.

Answer: A, B, C, & D

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Constructing HTML lists in two easy steps

Creating an HTML list requires two elements that, when used together, form the list. The first element is used to mark up each *list item*. The second determines what kind of list you're creating: *ordered* or *unordered*.

Let's step through creating Tony's list of cities in HTML.

Step one:

Put each list item in an <li> element.

To create a list, you put each list item in its own `<li>` element, which means enclosing the content in an opening `<li>` tag and a closing `</li>` tag. As with any other HTML element, the content between the tags can be as short or as long as you like and broken over multiple lines.

We're just showing a fragment of the HTML from Tony's journal here.

Locate this HTML in your "journal.html" file and keep up with the changes as we make them.

```
<h2>August 20, 2012</h2>
    <img src="images/segway2.jpg">
<p>
Well I've made it 1200 miles already, and I passed
through some interesting places on the way:
</p>
```

First, move the list items outside of the paragraph. The list is going to stand on its own.

```
<li>Walla Walla, WA</li>
<li>Magic City, ID</li>
<li>Bountiful, UT</li>
<li>Last Chance, CO</li>
<li>Why, AZ</li>
<li>Truth or Consequences, NM</li>
```

...and then enclose each list item with an <li>, set of tags.

Each of these <li> elements will become an item in the list.

```
<h2>July 14, 2012</h2>
<p>
I saw some Burma Shave style signs on the side of
the road today:
</p>
```


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Step two:

Enclose your list items with either the <ol> or <ul> element.

If you use an `<ol>` element to enclose your list items, then the items will be displayed as an ordered list; if you use `<ul>`, the list will be displayed as an unordered list. Here's how you enclose your items in an `<ol>` element.

Again, we're just showing a fragment of the HTML from Tony's journal here.

```
<h2>August 20, 2012</h2>
    <img src="images/segway2.jpg">
<p>
Well I've made it 1200 miles already, and I passed
through some interesting places on the way:
</p>
<ol>
  <li>Walla Walla, WA</li>
  <li>Magic City, ID</li>
  <li>Bountiful, UT</li>
  <li>Last Chance, CO</li>
  <li>Why, AZ</li>
  <li>Truth or Consequences, NM</li>
</ol>
<h2>July 14, 2012</h2>
<p>
I saw some Burma Shave style signs on the side of
the road today:
</p>
```

We want this to be an ordered list, because Tony visited the cities in a specific order. So we use an <ol> opening tag.

All the list items sit in the middle of the <ol> element and become its content.

And here we close the <ol> element.

BRAIN POWER

Is **<ol>** a block element or inline? What about **<li>**?

Make It Stick

HTML is for structure

Wash the cat

Use ul or ol for lists

unordered list = ul

ordered list = ol

list item = li

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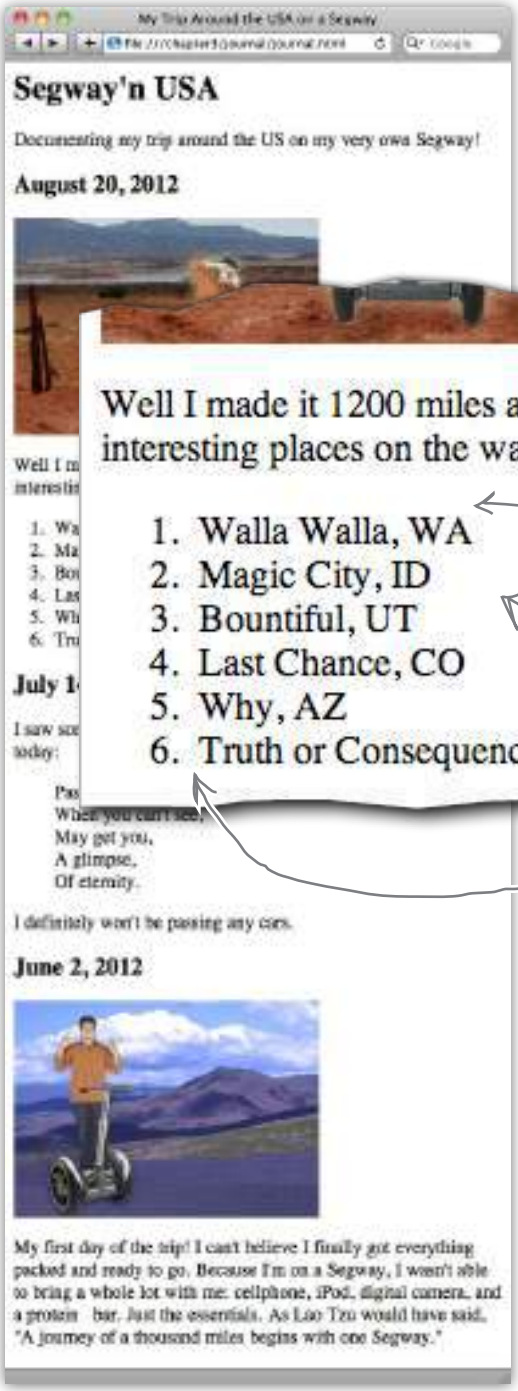
Taking a test drive through the cities

Make sure you've added all the HTML for the list, reload your "journal.html" file and you should see something like this:



Here's the new and improved list of cities.

There's a linebreak before the list starts, so <ol> must be a block element.

But there's also a linebreak after each item, so <li> must be a block element too!

Notice that the browser takes care of automatically numbering each list item (so you don't have to).

Sharpen your pencil

It turns out Tony actually visited Arizona *after* New Mexico. Can you rework the list so the numbering is correct?

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Here's another list from Tony's journal: cell phone, iPod, digital camera, and a protein bar. You'll find it in his June 2nd entry. This is an *unordered* list of items.

The HTML for this entry is typed below. Go ahead and add the HTML to change the items into an HTML unordered list (remember, you use `<ul>` for unordered lists). We've already reformatted some of the text for you.

When you've finished, check your answers in the back of the chapter. Then make these changes in your "journal.html" file and test.

```
<h2>June 2, 2012</h2>
<img src="segway1.jpg">
<p>
      My first day of the trip! I can't believe I finally got
      everything packed and ready to go. Because I'm on a Segway,
      I wasn't able to bring a whole lot with me:

          cell phone
          iPod
          digital camera
          and a protein bar

      Just the essentials. As
      Lao Tzu would have said, <q>A journey of a
      thousand miles begins with one Segway.</q>
</p>
```


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there are no Dumb Questions

Q: Do I always have to use <ol> and <li> together?

A: Yes, you should always use <ol> and <li> together (or <ul> and <li>). Neither one of these elements really makes sense without the other. Remember, a list is really a group of items: the <li> element is used to identify each item, and the <ol> element is used to group them together.

Q: Can I put text or other elements inside an <ol> or <ul> element?

A: No, the <ol> and <ul> elements are designed to work only with the <li> element.

Q: What about unordered lists? Can I make the bullet look different?

A: Yes. But hold that thought. We'll come back to that when we're talking about CSS and presentation.

Q: What if I wanted to put a list inside a list? Can I do that?

A: Yes, you sure can. Make the content of any <li> either <ol> or <ul>, and you'll have a list within a list (what we call a *nested list*).

```
<ol>
   <li>Charge Segway</li>
   <li>Pack for trip
       <ul>
          <li>cell phone</li>
          <li>iPod</li>
          <li>digital camera</li>
          <li>a protein bar</li>
       </ul>
   </li>
   <li>Call mom</li>
</ol>
```

Nested list

Here's the <li>. It encloses the nested list.

Q: I think I basically understand how block elements and inline elements are displayed by the browser, but I'm totally confused about what elements can go inside other elements, or, as you say, what can be "nested" inside of what.

A: That's one of the hardest things to get straight with HTML. This is something you're going to be learning for a few chapters, and we'll show you a few ways to make sure you can keep the relationships straight. But we're going to back up and talk about nesting a little more first. In fact, since you brought it up, we'll do that next.

Q: So HTML has ordered and unordered lists. Are there any other list types?

A: Actually, there is another type: definition lists. A definition list looks like this:

```
<dl>
   <dt>Burma Shave Signs</dt>
   <dd>Road signs common in the U.S. in
the 1920s and 1930s advertising shaving
products.</dd>
   <dt>Route 66</dt>
   <dd>Most famous road in the U.S. highway
system.</dd>
</dl>
```

Each item in the list has a term, <dt>, and a description, <dd>.

Type this in and give it a try.

Q: Burma Shave?

A: Burma Shave was a company that made brushless shaving cream in the early part of the 20th century. They began advertising their product using roadside signs in 1925, and these signs proved to be very popular (if somewhat distracting for drivers).

The signs were grouped in bunches of four, five, or six, each with one line from the slogan. At one point, there were 7,000 of these signs on roadsides throughout the United States. Most are gone now, but there are still a few left, here and there.

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Putting one element inside another is called "nesting"

When we put one element inside another element, we call that *nesting*. We say, "the `<p>` element is nested inside the `<body>` element." At this point, you've already seen lots of elements nested inside other elements. You've put a `<body>` element inside an `<html>` element, a `<p>` element inside a `<body>` element, a `<q>` element inside a `<p>` element, and so on. You've also put a `<head>` element inside the `<html>` element, and a `<title>` element inside the `<head>`. That's the way HTML pages get constructed.

The more you learn about HTML, the more important having this nesting in your brain becomes. But no worries—before long you'll naturally think about elements this way.

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To understand the nesting relationships, draw a picture

Drawing the nesting of elements in a web page is kind of like drawing a family tree. At the top you've got the great-grandparents, and then all their children and grandchildren below. Here's an example…

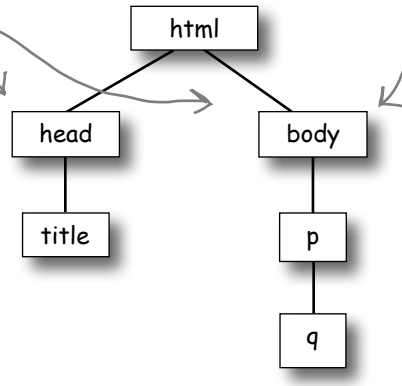
Simple web page

```
<html>
  <head>
    <title>Musings</title>
  </head>
  <body>
    <p>
      To quote Buckaroo,
      <q>The only reason
        for time is so
        that everything
        doesn't happen
        at once.</q>
    </p>
  </body>
</html>
```

Let's translate this into a diagram, where each element becomes a box, and each line connects the element to another element that is nested within it.

<html> is always the element at the root of the tree.

<html> has two nested elements: <head> and <body>. You can call them both "children" of <html>.



<body> is nested within the <html> element, so we say <body> is the "child" of <html>.

<title> is nested within the <head> element.

The parent of <q> is <p>, the parent of <p> is <body>, and the parent of <body> is <html>.

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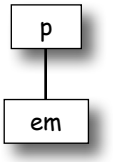
Using nesting to make sure your tags match

Your first payoff for understanding how elements are nested is that you can avoid mismatching your tags. (And there's gonna be more payoff later; just wait.)

What does "mismatching your tags" mean and how could that happen? Take a look at this example:

```
<p>I'm so going to tweet <em>this</em></p>
```

Here's how this HTML looks; is nested inside <p>.

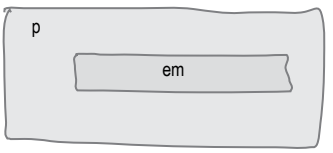


So far, so good, but it's also easy to get sloppy and write some HTML that looks more like this:

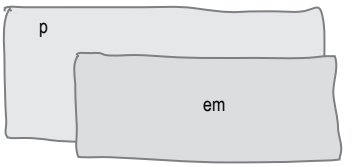
```
<p>I'm so going to tweet <em>this</p></em>
```

WRONG: the <p> tag ends before the tag! The element is supposed to be inside the <p> element.

Given what you now know about nesting, you know the `<em>` element needs to be nested fully within, or contained in, the `<p>` element.



GOOD: here the element is nested inside the <p>.



BAD: here the element has leaked outside of the <p> element, which means it's not properly nested inside it.

So what?

It's okay to mess up your nesting if you like playing Russian roulette. If you write HTML without properly nesting your elements, your pages may work on some browsers but not on others. By keeping nesting in mind, you can avoid mismatching your tags and be sure that your HTML will work in all browsers. This is going to become even more important as we get more into "industrial strength HTML" in later chapters.

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BE the Browser

Below, you'll find an HTML file with some mismatched tags in it. Your job is to play like you're the browser and locate all the errors. After you've done the exercise, look at the end of the chapter to see if you caught all the errors.

```
<html>
<head>
    <title>Top 100</title>
<body>
<h1>Top 100
<h2>Dark Side of the Moon</h2>
<h3>Pink Floyd</h3>
<p>
    There's no dark side of the moon; matter of fact <q>it's all dark.
</p></q>
<ul>
    <li>Speak to Me / Breathe</li>
    <li>On The Run</li>
    <li>Time</li>
    <li>The Great Gig in The Sky</li>
    <li>Money</li>
    <li>Us And Them</em>
    <li>Any Colour You Like</li>
    <li>Brain Damage</li>
    <li>Eclipse</li>
</ul>
</p>
<h2>XandY</h3>
<h3>Coldplay</h2>
<ol>
    <li>Square One
    <li>What If?
    <li>White Shadows
    <li>Fix You
    <li>Talk
    <li>XandY
    <li>Speed of Sound
    <li>A Message
    <li>Low
    <li>Hardest Part
    <li>Swallowed In The Sea
    <li>Twisted Logic
</ul>
</body>
</head>
```


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Who am I?

A bunch of HTML elements, in full costume, are playing a party game, "Who am I?" They'll give you a clue—you try to guess who they are based on what they say. Assume they always tell the truth about themselves. Fill in the blanks to the right to identify the attendees. Also, for each attendee, write down whether or not the element is inline or block.

Tonight's attendees:

Any of the charming HTML elements you've seen so far just might show up!

	Name	Inline or block?
I'm the #1 heading.	.....	.....
I'm all ready to link to another page.	.....	.....
Emphasize text with me.	.....	.....
I'm a list, but I don't have my affairs in order.	.....	.....
I'm a real linebreaker.	.....	.....
I'm an item that lives inside a list.	.....	.....
I keep my list items in order.	.....	.....
I'm all about image.	.....	.....
Quote inside a paragraph with me.	.....	.....
Use me to quote text that stands on its own.	.....	.....

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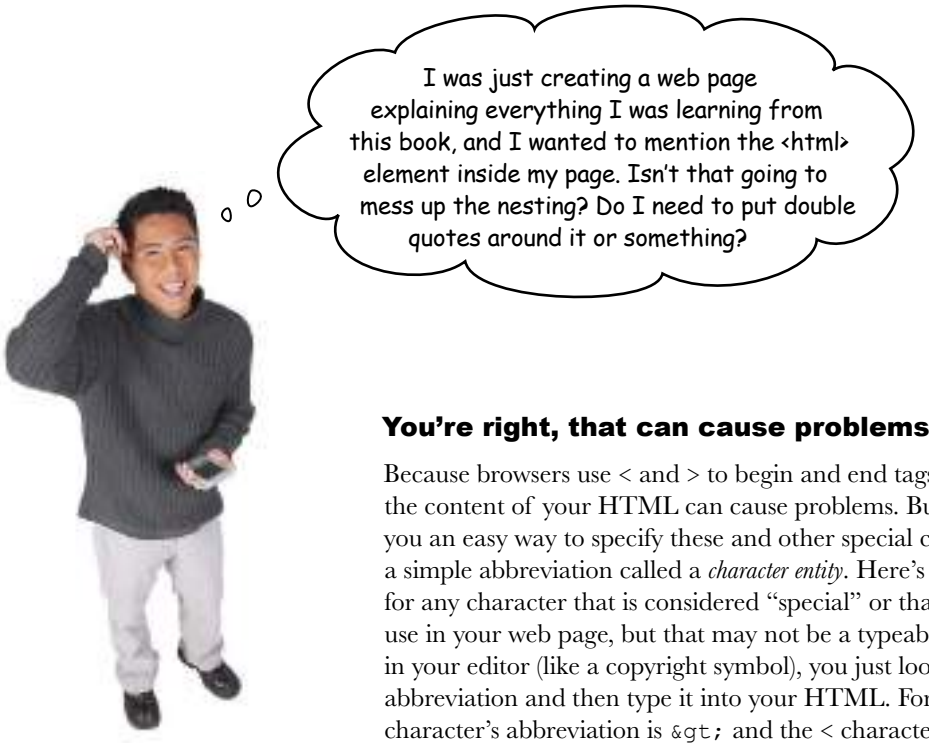

You're right, that can cause problems.

Because browsers use < and > to begin and end tags, using them in the content of your HTML can cause problems. But HTML gives you an easy way to specify these and other special characters using a simple abbreviation called a *character entity*. Here's how it works: for any character that is considered "special" or that you'd like to use in your web page, but that may not be a typeable character in your editor (like a copyright symbol), you just look up the abbreviation and then type it into your HTML. For example, the > character's abbreviation is `>` and the < character's is `<`.

So, say you wanted to type "The `<html>` element rocks." in your page. Using the character entities, you'd type this instead:

```
The &lt;html&gt; element rocks.
```

Another important special character you should know about is the `&` (ampersand) character. If you'd like to have an `&` in your HTML content, use the character entity `&` instead of the `&` character itself.

So what about the copyright symbol (that's &copyright;)? And all those other symbols and foreign characters? You can look up common ones at this URL:

`http://www.w3schools.com/tags/ref_entities.asp`

or, for a more exhaustive list, use this URL:

`http://www.unicode.org/charts/`

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there are no Dumb Questions

Q: Wow, I never knew the browser could display so many different characters. There are a ton of different characters and languages at the www.unicode.org site.

A: Be careful. Your browser will only display all these characters if your computer or device has the appropriate fonts installed. So, while you can probably count on the basic entities from the www.w3schools.com page to be available on any browser, there is no guarantee that you can display all these entities. But, assuming you know something about your users, you should have a good idea of what kind of foreign language characters are going to be common on their machine.

Q: You said that & is special and I need to use the entity & in its place, but to type in any entity I have to use a &. So for, say, the > entity, do I need to type >?

A: No, no! The reason & is special is precisely because it is the first character of any entity. So, it's perfectly fine to use & in your entity names, just not by itself.

Just remember to use & anytime you type in an entity, and if you really need an & in your content, use & instead.

Q: When I looked up the entities at the www.w3cschools.com, I noticed that each entity has a number too. What do I use that for?

A: You can use either the number, like &#100 or the name of an entity in your HTML (they do the same thing). However, not all entities have names, so in those cases your only choice is to use the number.

Crack the Location Challenge

Dr. Evel, in his quest for world domination, has put up a private web page to be used by his evil henchmen. You've just received a snippet of intercepted HTML that may contain a clue to his whereabouts. Given your expert knowledge of HTML, you've been asked to crack the code and discover his location. Here's a bit of the text from his home page:

```
There's going to be an evil henchman meetup
next month at my underground lair in
&#208;&epsilon;&tau;&#114;&ouml;&igrave;&tau;.
Come join us.
```

Hint: visit http://www.w3schools.com/tags/ref_entities.asp and/or type in the HTML and see what your browser displays.

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Element Soup

****

Use this element to mark up text you'd say in a different voice, like if you are emphasizing a point.

****

Use this element to mark up text you want emphasized with extra strength.

<pre>

Use this element for formatted text when you want the browser to show your text exactly as you typed it.

Whenever you want to make a link, you'll need the <a> element.

<a>

<time>

This element tells the browser that the content is a date or time, or both.

A void element for making linebreaks.

**
**

Use this element for short quotes...you know, like "to be or not to be," or "No matter where you go, there you are."

<q>

<ul>

Need to display a list? Say, a list of ingredients in a recipe or a to-do list? Use the <ul> element.

This is an element for including an image, like a photo, in your page.

<img>

<p>

Just give me a paragraph, please.

<ol>

If you need an ordered list instead, use the <ol> element.

This is for lengthy quotations—something that you want to highlight as a longer passage, say, from a book.

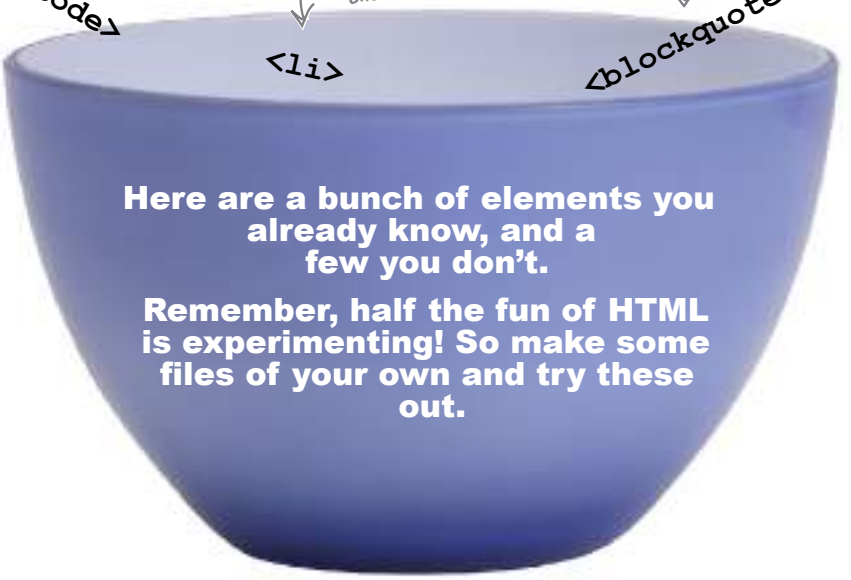
The code element is used for displaying code from a computer program.

<code>

 is for items in lists, like chocolate, hot chocolate, chocolate syrup...

<li>

<blockquote>



Here are a bunch of elements you already know, and a few you don't.

Remember, half the fun of HTML is experimenting! So make some files of your own and try these out.

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Rockin' page. It's perfect for my trip and it really does a good job of providing an online version of my journal. You've got the HTML well organized too, so I should be able to add new material myself. So, when can we actually get this off your computer and onto the Web?

BULLET POINTS

- Plan the structure of your web pages before you start typing in the content. Start with a sketch, then create an outline, and finally write the HTML.
- Plan your page starting with the large, block elements, and then refine with inline elements.
- Remember, whenever possible, use elements to tell the browser what your content means.
- Always use the element that most closely matches the meaning of your content. For example, never use a paragraph when you need a list.
- <p>, <blockquote>, <ol>, <ul>, and <li> are all block elements. They stand on their own and are displayed (by default) with a linebreak above and below the content within them.
- <q> and are inline elements. The content in these elements flows in line with the rest of the content in the containing element.
- Use the <br> element when you need to insert your own linebreaks.
-
 is a "void" element.
- Void elements have no content.
- A void element consists of only one tag.
- An "empty" element has no content. But it does have both opening and closing tags.
- A nested element is an element contained completely within another element. If your elements are nested properly, all your tags will match correctly.
- You make an HTML list using two elements in combination: use <ol> with <li> for an ordered list; use <ul> with <li> for an unordered list.
- When the browser displays an ordered list, it creates the numbers for the list so you don't have to.
- You can build nested lists within lists by putting <ol> or <ul> elements inside your <li> elements.
- Use character entities for special characters in your HTML content.

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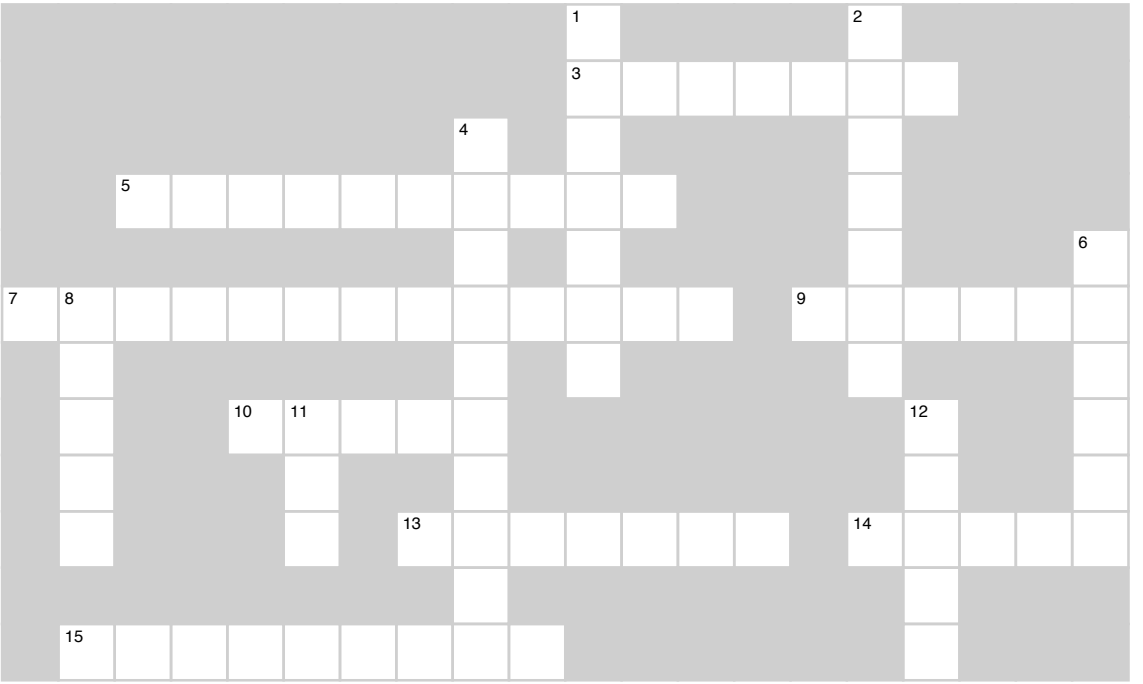
HTMLcross

It's time to give your right brain a break and put that left brain to work: all the words are HTML-related and from this chapter.



Across

1. Tony's transportation.
8. Famous catchy road signs.
10. <q> is this type of element.
11. Another void element.
13. Element without content.
14. Major building blocks of your pages.
15. Use <ol> for these kinds of lists.

Down

2. Left together in a T-bird.
3. Max speed of a Segway.
4. Tony won't be doing any of this.
5. Putting one element inside another is called this.
6. Requires two elements.
7. Block element for quotes.
9. Use <ul> for these kinds of lists.
12. Void elements have none.

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Here's the rework of Tony's Lao Tzu quote using the <q> element. Did you give your solution a test drive?

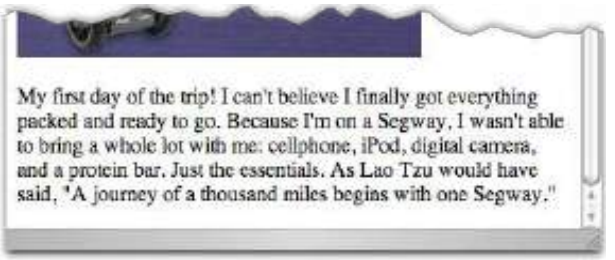
Here's the part that changes...

```
<p>
  My first day of the trip! I can't believe I finally got
  everything packed and ready to go. Because I'm on a
  Segway, I wasn't able to bring a whole lot with me:
  cell phone, iPod, digital camera, and a protein bar. Just
  the essentials. As Lao Tzu would have said, <q>A journey
  of a thousand miles begins with one Segway.</q>
</p>
```

We've added the <q> opening tag before the start of the quote and the </q> closing tag at the very end.

Notice that we also removed the double quotes.

And here's the test drive...



Okay, it doesn't LOOK any different, but don't you FEEL better now?

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Here's another list from Tony's journal: cell phone, iPod, digital camera, and a protein bar. You'll find it in his June 2 entry. This is an *unordered* list of items.

Make these changes in your "journal.html" file, too. Does it look like you expected?

```
<h2>June 2, 2012</h2>
<img src="segway1.jpg">
<p>
      My first day of the trip! I can't believe I finally got
      everything packed and ready to go. Because I'm on a Segway,
      I wasn't able to bring a whole lot with me:
</p>
<ul>
          <li>cell phone</li>
          <li>iPod</li>
          <li>digital camera</li>
          <li>and a protein bar</li>
</ul>
<p>
      Just the essentials. As
      Lao Tzu would have said, <q>A journey of a
      thousand miles begins with one Segway.</q>
</p>
```

First, end the previous paragraph.

Start the unordered list.

Put each item into an <li> element.

End the unordered list.

And we need to start a new paragraph.

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BE the Browser
Solution

```
<html>
<head>
    <title>Top 100</title>
<body>
<h1>Top 100
<h2>Dark Side of the Moon</h2>
<h3>Pink Floyd</h3>
<p>
    There's no dark side of the moon; matter of fact <q>it's all dark.
</p></q>
<ul>
    <li>Speak to Me / Breathe</li>
    <li>On The Run</li>
    <li>Time</li>
    <li>The Great Gig in The Sky</li>
    <li>Money</li>
    <li>Us And Them</em>
    <li>Any Colour You Like</li>
    <li>Brain Damage</li>
    <li>Eclipse</li>
</ul>
</p>
<h2>XandY</h3>
<h3>Coldplay</h2>
<ol>
    <li>Square One
    <li>What If?
    <li>White Shadows
    <li>Fix You
    <li>Talk
    <li>XandY
    <li>Speed of Sound
    <li>A Message
    <li>Low
    <li>Hardest Part
    <li>Swallowed In The Sea
    <li>Twisted Logic
</ul>
</body>
</head>
```

Missing </head> closing tag

Missing </h1> closing tag

 and <q> are not nested properly: the tag should come after the </q> tag.

We have a closing where we should have a closing tag.

Here's a closing that doesn't match any opening tag.

We mixed up the closing </h2> and </h3> tags on these headings.

We started an <ol> list, but it's matched with a closing tag.

We're missing all our closing tags.

This doesn't match the opening <ol> tag at the start of the list above.

Here's our missing </head> tag, but we're missing a closing </html> tag.

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Who am I?

A bunch of HTML elements, in full costume, are playing a party game "Who am I?" They gave you a clue—you tried to guess who they were based on what they said.

Tonight's attendees:

Quite a few of the charming HTML elements you've seen so far showed up for the party!

	Name	Inline or block?
I'm the #1 heading.	h1	block
I'm all ready to link to another page.	a	hmm...
Emphasize text with me.	em	inline
I'm a list, but I don't have my affairs in order.	ul	block
I'm a real linebreaker.	br	hmm...
I'm an item that lives inside a list.	li	block
I keep my list items in order.	ol	block
I'm all about image.	img	inline
Quote inside a paragraph with me.	q	inline
Use me to quote text that stands on its own.	blockquote	block

Hmm, it looks like an inline, BUT <a> can wrap block elements, not just text. So, depending on the context, <a> can be either inline or block.

Stumped?
 is in limbo land between block and inline. It does create a linebreak, but doesn't break a bit of text into two separate blocks, like if you had two <p> elements.

We haven't talked about this in detail yet, but, yes, <img> is inline. Give it some thought and we'll come back to this in Chapter 5.

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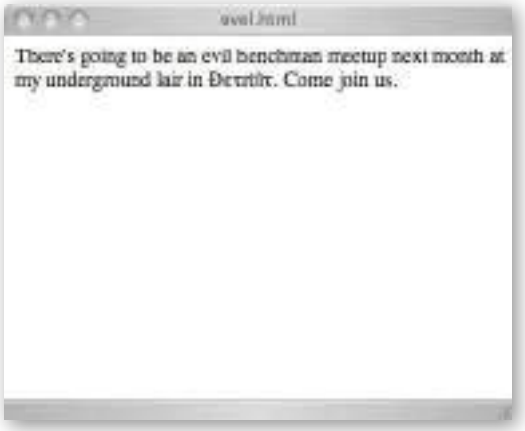
			1 S	E	G	2 W	A	Y				3 1		4 P			
						I						2		A			5 N
	6 L		7 B			V			8 B	9 U	R	M	A	S	H	A	V	E
	10 I	N	L	I	N	E				N		P		S				S
	S		O			S				O		H		11 I	M	G		T
	T		C					12 C		R				N				I
	S		K				13 V	O	I	D				G				N
			Q					N		E								G
			U					T		R								
	14 B	L	O	C	K	E	L	E	M	E	N	T	S					
			T					N		D								
15 O	R	D	E	R	E	D		T										

Crack the Location Challenge

You could have looked up each entity or typed them in. In either case, the answer looks like Detroit!




```
There's going to be an evil henchman meetup
next month at my underground lair in
&#208;&epsilon;&tau;&#114;&ouml;&igrave;
&tau;. Come join us.
```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A Trip to Webville

Web pages are a dish best served on the Internet.

So far you've only created HTML pages that live on your own computer. You've also only linked to pages that are on your own computer. We're about to change all that. In this chapter we'll encourage you to get those web pages on the Internet where all your friends, fans, and customers can actually see them. We'll also reveal the mysteries of linking to other pages by cracking the code of the h, t, t, p, :, /, /, w, w, w. So, gather your belongings; our next stop is Webville.

WARNING: once you get to Webville, you may never come back. Send us a postcard.

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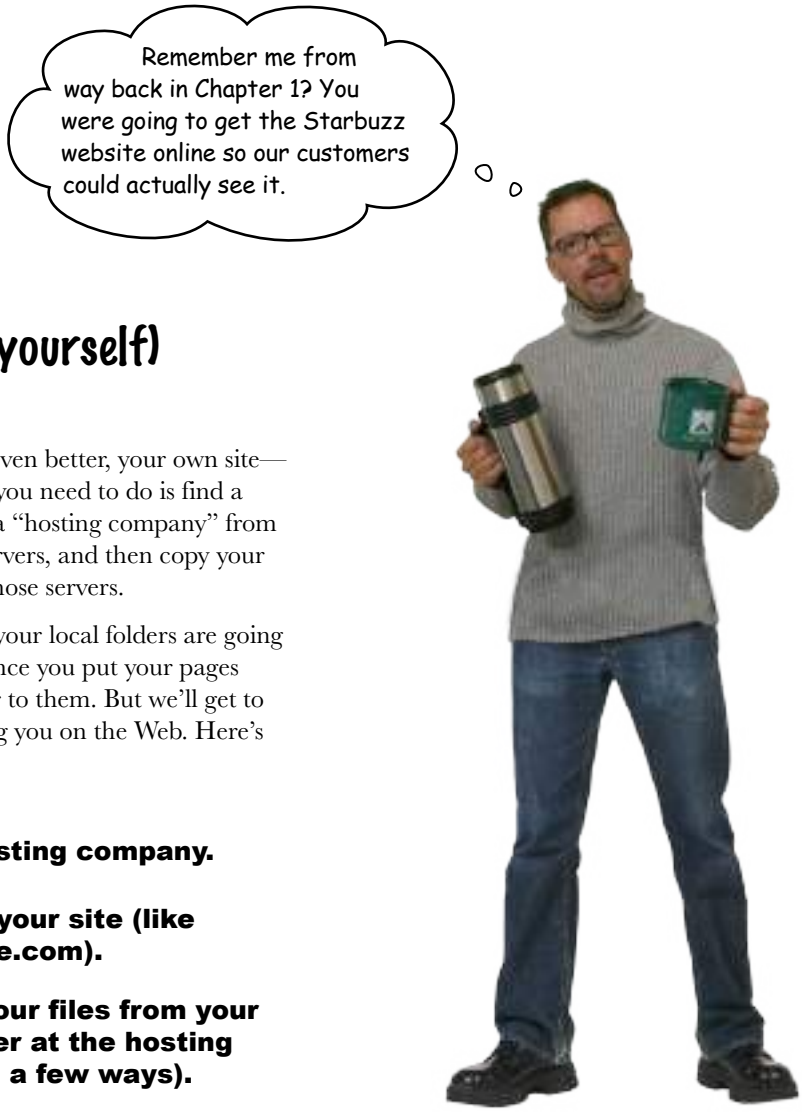

Getting Starbuzz (or yourself) onto the Web

You're closer to getting Starbuzz—or even better, your own site—on the Web than you might think. All you need to do is find a "web hosting company" (we'll call this a "hosting company" from now on) to host your pages on their servers, and then copy your pages from your computer to one of those servers.

Of course it helps to understand how your local folders are going to "map" to the server's folders, and once you put your pages on the server, how you point a browser to them. But we'll get to all that. For now, let's talk about getting you on the Web. Here's what you're going to need to do:

1. **Find yourself an hosting company.**
2. **Choose a name for your site (like www.starbuzzcoffee.com).**
3. **Find a way to get your files from your computer to a server at the hosting company (there are a few ways).**
4. **Point your friends, family, and fans to your new site and let the fun begin.**

We're going to take you through each of these steps, and even if you're not going to set up a website online *right now,* follow along because you'll learn some important things you'll need to know later. So, get ready for a quick detour from HTML…

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Finding a hosting company

To get your pages on the Web, you need a server that actually lives on the Web *full-time*. Your best bet is to find a hosting company and let them worry about the details of keeping a server running. No worries, though; finding a hosting company is fairly straightforward and inexpensive.

Which company? Well, we'd *love* to sign you up for web hosting at **Head First Hip Web Hosting, Inc.**, but that doesn't really exist. So, you're going to have to do a little homework on your own. While finding a company to host your pages isn't difficult, it's kind of like choosing a cable TV company: there are lots of options and plans. You really have to shop around for the best deals and for the service that works for you.

The good news is that you should be able to get started for almost nothing out of your pocket, and you can always upgrade later if you need additional features. While we can't suggest a particular provider, we can tell you a few things to look for in a provider, and we also list a few of the more popular providers at:
`http://wickedlysmart.com/hosting-providers/`

Note from marketing: if a hosting company writes a big enough check, we can!

Relax

You don't have to get your pages on the Web to finish this book.

While it's a lot more fun if your pages are actually *on the Web*, you can finish the rest of this book by working on your own computer.

In either case, follow along for the next few pages so you know how everything fits together.

One-minute hosting guide

We can't tell you everything you need to know about getting a hosting company (after all, this book is about HTML and CSS), but we're going to give you a good push in the right direction. Here are some features to think about while you're shopping.

- *Technical support:* Does the hosting company have a good system for handling your technical questions? The better ones will answer your questions quickly either over the phone or via email.
- *Data transfer:* This is a measure of the amount of pages and data the hosting company will let you send to your visitors during a given month. Most hosting companies offer reasonable amounts of data transfer for small sites in their most basic plans. If you're creating a site that you expect will have lots of visitors, you may want to carefully look into this.
- *Backups:* Does the hosting company regularly make a backup of your pages and data that can be recovered in the event that the server has a hardware failure?
- *Domain names:* Does the hosting company include a domain name in its pricing? More about these on the next page.
- *Reliability:* Most hosting companies report keeping websites up 99% of the time or better.
- *Goodies:* Does your package include other goodies such as email addresses, forums, or support for scripting languages (something that may become important to you in the future)?

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A Web Detour

HELLO, my domain name is...

Even if you've never heard of a *domain name*, you've seen and used a zillion of them; you know…google.com, facebook.com, amazon.com, disney.com, and maybe a few you wouldn't want us to mention.

So what is a domain name? Just a unique name that is used to locate your site. Here's an example:

This part is the domain name.

www.starbuzzcoffee.com

This part is the name of a specific server IN the domain.

There are different domain "endings" for different purposes: .com, .org, .gov, .edu; and also for different countries: .co.uk, .co.jp, and so on. When choosing a domain, pick the one that best fits you.

There are a couple of reasons you should care about domain names. If you want a unique name for your site, you're going to need your own domain name. Domain names are also used to link your pages to other websites (we'll get to that in a few pages).

There is one other thing you should know. Domain names are controlled by a centralized authority (ICANN) to make sure that only one person at a time uses a domain name. Also (you knew it was coming), you pay a small annual registration fee to keep your domain name.

How can you get a domain name?

The easy answer is to let your hosting company worry about it. They'll often throw in your domain name registration with one of their package deals. However, there are hundreds of companies that would be glad to help—you can find a list of them at:

`http://www.internic.net/regist.html`

As with finding a hosting company, we're afraid we'll have to leave you to find and register your own domain name. You'll probably find that going through your hosting company is the easiest way to get that done.

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there are no Dumb Questions

Q: Why is it called a "domain name" rather than a "website name"?

A: Because they are different things. If you look at www.starbuzzcoffee.com, that's a website name, but only the "starbuzzcoffee.com" part is the domain name. You could also create other websites that use the same domain name, like corporate.starbuzzcoffee.com or employees.starbuzzcoffee.com. So the domain name is something you can use for a lot of websites.

Q: If I were going to get the domain name for Starbuzz, wouldn't I want to get the name www.starbuzzcoffee.com? Everyone seems to use websites with the www at the front.

A: Again, don't confuse a domain name with a website name: starbuzzcoffee.com is a domain name, while www.starbuzzcoffee.com is the name of a website. Buying a domain is like buying a piece of land; let's say, 100mainstreet.com. On that land, you can build as many websites as you like, for example: home.100mainstreet.com, toolshed.100mainstreet.com, and outhouse.100mainstreet.com. So www.starbuzzcoffee.com is just one website in the starbuzzcoffee.com domain.

Q: What's so great about a domain name anyway? Do I really need one? My hosting company says I can just use their name, www.dirtcheaphosting.com?

A: If that meets your needs, there is nothing wrong with using their name. But (and it's a big but) here's the disadvantage: should you ever want to choose another hosting company, or should that hosting company go out of business, then everyone who knows your site will no longer be able to easily find it. If, on the other hand, you have a domain name, you can just take that with you to your new hosting company (and your users will never even know you've switched).

Q: If domain names are unique, that means someone might already have mine. How can I find out?

A: Good question. Most companies that provide registration services for domain names allow you to search to see if a name is taken (kind of like searching for vanity license plates). You'll find a list of these companies at http://www.internic.net/regist.html.

Here's an exercise you really need to go off and do on your own. We'd love to personally help, but there's only so much you can ask of book authors (and feeding the cat while you're on vacation is probably out too).

DO try this at home

It's time to seek out a hosting company and grab a domain name for your site. Remember, you can visit Wickedly Smart for some suggestions and resources. Also remember that you can complete the book without doing this (even though you really should!).

My Web Hosting Company: .....

My Domain Name: .....

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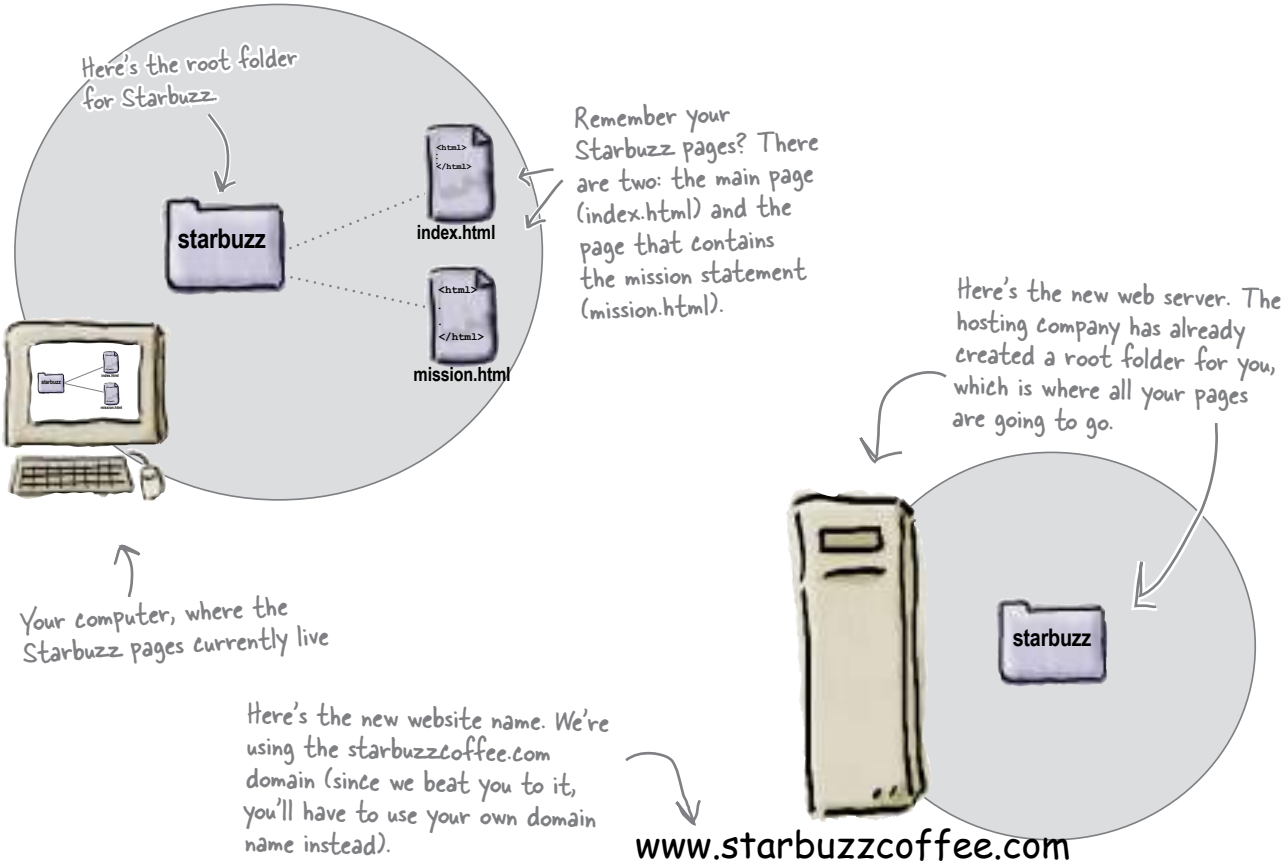
Moving in

Congratulations! You've got your hosting company lined up, you've found a domain name, and you've got a server all ready for your web pages. (Even if you don't, keep following along because this is important stuff.)

Now what? Well, it's time to move in, of course. So, take that For Sale sign down and gather up all those files; we're going to get them moved to the new server. Like any move, the goal is to get things moved from, say, the kitchen of your old place to the kitchen of your new place. On the Web, we're just worried about getting things from your own root folder to the root folder on the web server. Let's get back to Starbuzz and step through how we do this. Here's what things look like now:



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there are no Dumb Questions

Q: Wait a sec, what's the "root folder" again?

A: Up until now, the root folder has just been the top-level folder for your pages. On the web server, the root folder becomes even more important because anything inside the root folder is going to be accessible on the Web.

Q: My hosting company seems to have called my root folder "mydomain_com". Is that a problem?

A: Not at all. Hosting companies call root folders lots of different things. The important thing is that you know where your root folder is located on the server, and that you can copy your files to it (we'll get to that in a sec).

Q: So let me make sure I understand. We've been putting all our pages for the site in one folder, which we call the root folder. Now we're going to copy all that over to the server's root folder?

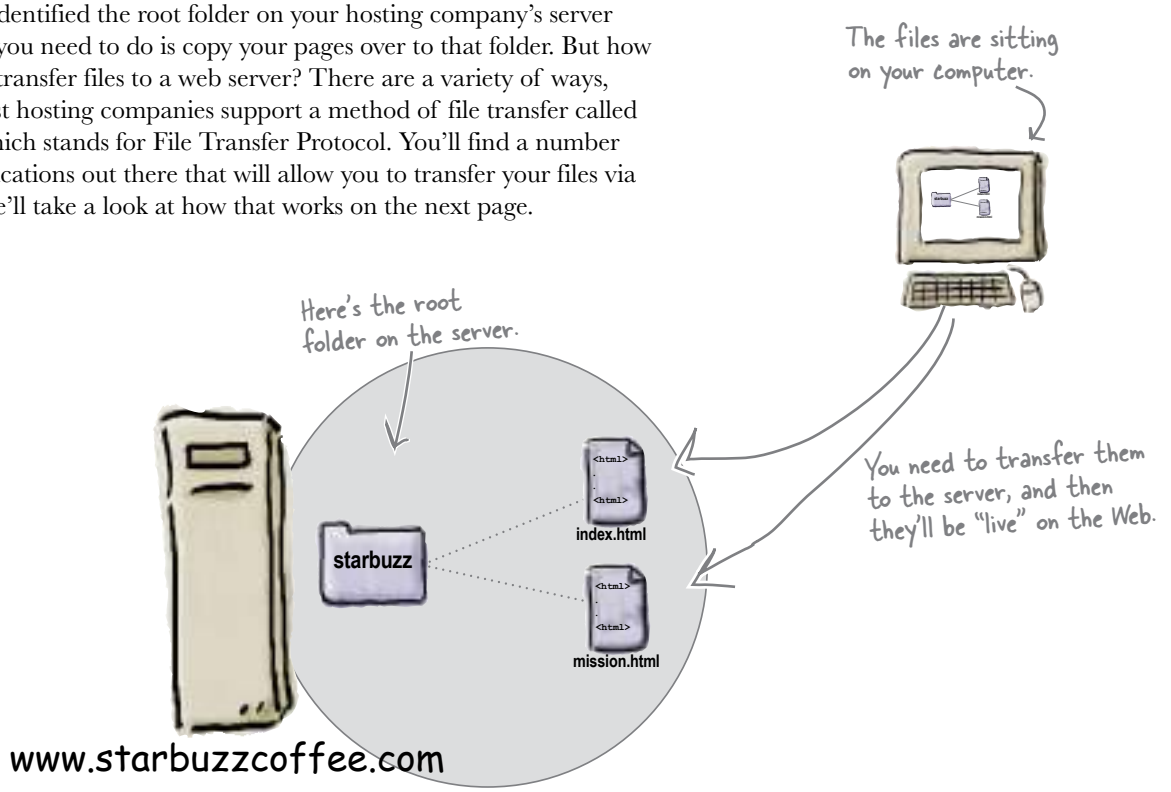
A: Exactly. You're going to take all the pages on your own computer, and put them all inside your site's root folder on the hosting company server.

Q: What about subfolders, like the "images" folder? Do I copy those too?

A: Yes, you're basically going to replicate all the pages, files, and folders in your own root folder onto the server. So if you've got an "images" folder on your computer, you'll have one on the server too.

Getting your files to the root folder

You're now one step away from getting Starbuzz Coffee on the Web: you've identified the root folder on your hosting company's server and all you need to do is copy your pages over to that folder. But how do you transfer files to a web server? There are a variety of ways, but most hosting companies support a method of file transfer called FTP, which stands for File Transfer Protocol. You'll find a number of applications out there that will allow you to transfer your files via FTP; we'll take a look at how that works on the next page.



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As much FTP as you can possibly fit in two pages

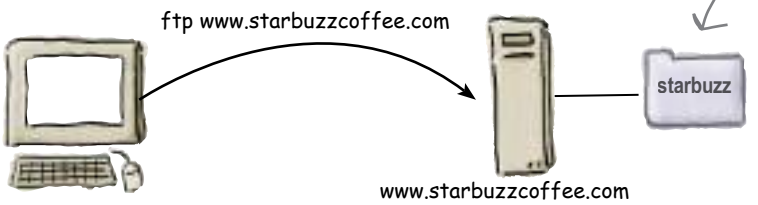
Seriously, this really is an HTML and CSS book, but we didn't want to leave you up a creek without a paddle. So, here's a very quick guide to using FTP to get your files on the Web. Keep in mind your hosting company might have a few suggestions for the best way to transfer your files to their servers (and since you are paying them, get their help). After the next few pages, we're off our detour and back to HTML and CSS until we reach the end of the book (we promise).

We'll assume you've found an FTP application. Some are command-line driven, some have complete graphical interfaces, and some are even built into applications like Dreamweaver and Expression Web. They all use the same commands, but with some applications you type them in yourself, while in others you use a graphical interface. Here's how FTP works from 10,000 feet:

1. First, connect to your server using FTP.

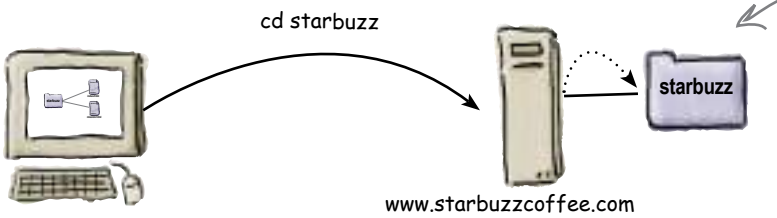
To connect, you'll need a username and password supplied by your hosting company.

The words "folder" and "directory" are interchangeable. Most FTP applications use the word "directory."



2. Use the "cd" command to change your current directory to the directory where you want to transfer files.

In other words, make sure you're in the folder "starbuzz" on the server before you transfer your files there.



Changes your directory to starbuzz.

3. Transfer your files to the server using the "put" command.

Transfers a copy of the "index.html" file into the current directory on the server.

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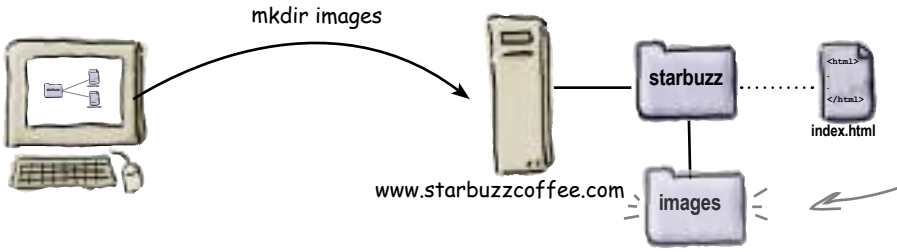
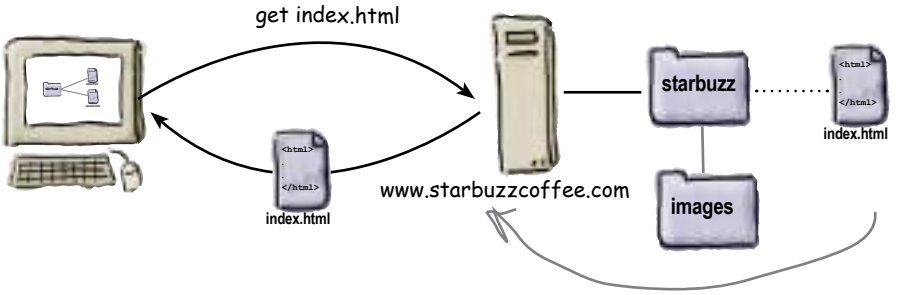
④ You can also make a new directory on the server with the "mkdir" command.

This is just like making a new folder, only you're doing it on the server, not your own computer.



Creates a new directory called "images", inside the starbuzz directory on the server.

⑤ You can retrieve files too, with the "get" command.



Transfers a copy of the file from the server back to your computer.

Let's put all that together. Here's an example of FTP being used from a command-line application:

Most FTP applications come with much friendlier graphical interfaces, so feel free to skip right over this if you're using one of those.

```
File  Edit  Window  Help  Jam
%ftp www.starbuzzcoffee.com
Connected to www.starbuzzcoffee.com
Name: headfirst
Password:******
230 User headfirst logged in.
ftp> dir
drwx------   4096 Sep  5 15:07 starbuzz
ftp> cd starbuzz
CWD command successful
ftp> put index.html
Transfer complete.
ftp> dir
-rw-------   1022 Sep  5 15:07 index.html
ftp> mkdir images
Directory successfully created
ftp> cd images
CWD command successful
ftp> bye
```

Connect and log in.

Get a directory of what is there.

One directory called starbuzz

Change to the starbuzz directory.

Transfer index.html there.

Look at the directory; there's index.html.

Make a directory for images, and then quit using the bye command.

FTP commands

Whether you're typing in FTP commands on the command line, or using an FTP application with a graphical interface, the commands or operations you can perform are pretty much the same.

- *dir:* get a listing of the current directory.
- *cd:* change to another directory. ".." means up one directory here, too.
- *pwd:* display the current directory you're in.
- *put <filename>:* transfers the specified filename to the server.
- *get <filename>:* retrieves the specified filename from the server, back to your computer.

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there are no Dumb Questions

Q: My hosting company told me to use SFTP, not FTP. What's the difference?

A: SFTP, or Secure File Transfer Protocol, is a more secure version of FTP, but works mostly the same way. Just make sure your FTP application supports SFTP before you make a purchase.

Q: So do I edit my files on my computer and then transfer them each time I want to update my site?

A: Yes, for small sites, that is normally the way you do things. Use your computer to test your changes and make sure things are working the way you want before transferring your files to the server. For larger websites, organizations often create a test site and a live site so that they can preview changes on the test site before they are moved to the live site.

If you're using a tool like Dreamweaver or Coda, these tools will allow you to test your changes on your own computer, and then when you save your files, they are automatically transferred to the website.

Q: Can I edit my files directly on the web server?

A: That usually isn't a good idea because your visitors will see all your changes and errors before you have time to preview and fix them.

That said, some hosting companies will allow you to log into the server and make changes on the server. To do that, you usually need to know your way around a DOS or Linux command prompt, depending on what kind of operating system your server is running.

Popular FTP applications

Here are a few of the most popular FTP applications for Mac and Windows:

For Mac OS X:

- Fetch (http://fetchsoftworks.com/) is one of the most popular FTP applications for Mac. $
- Transmit (http://www.panic.com/transmit/). $
- Cyberduck (http://cyberduck.ch/). FREE

For Windows:

- Smart FTP (http://www.smartftp.com/download/). $
- WS_FTP (http://www.wsftple.com/). FREE for the basic version, $ for the Pro version
- Cyberduck (http://cyberduck.ch/). FREE

Most FTP applications have a trial version you can download to try before you buy.

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DO try this at home

It's another homework assignment for you (check each item as you do it):

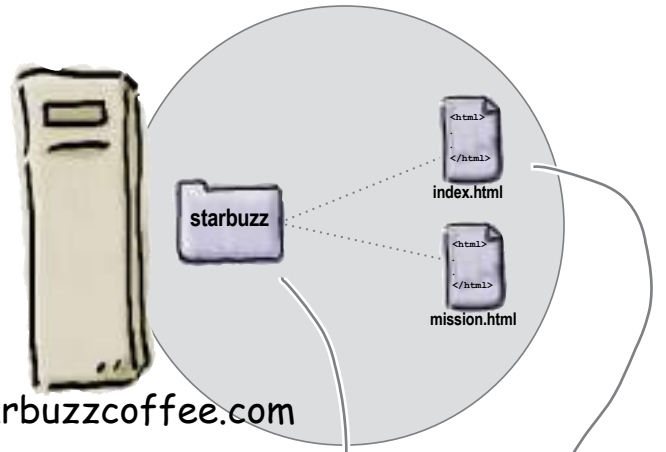
- ☐ Make sure you know where your root folder is on the server at your hosting company.
- ☐ Figure out the best way (and the best tool to use) to transfer files from your computer to the server.
- ☐ For now, go ahead and transfer the Starbuzz "index.html" and "mission.html" files to the root folder of the server.

End of Web Detour

Back to business...

That's the end of the detour, and we're back on the web superhighway. At this point, you should have the two Starbuzz pages, "index.html" and "mission.html", sitting under your root folder on a server (or if not, you're at least following along).

After all this work, wouldn't it be satisfying to make your browser retrieve those pages over the Internet and display them for you? Let's figure out the right address to type into your browser…



Web page addresses start with http. We'll look into what http means in a sec.

http:// www.starbuzzcoffee.com / index.html

Here's the website name.

For the root folder we just use "/".

And here's the page filename.

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Mainstreet, ~~USA~~ URL

You've probably heard the familiar "h" "t" "t" "p" "colon" "slash" "slash" a zillion times, but what does it mean? First of all, the web addresses you type into the browser are called *URLs* or Uniform Resource Locators.

If it were up to us, we would have called them "web addresses," but no one asked, so we're stuck with Uniform Resource Locators. Here's how to decipher a URL:

http://www.starbuzzcoffee.com/index.html

The first part of the URL tells you the protocol that needs to be used to retrieve the resource.

The second part is the website name. At this point, you know all about that.

And the third part is the absolute path to the resource from the root folder.

To locate anything on the Web, as long as you know the server that hosts it, and an *absolute path* to the resource, you can create a URL and most likely get a web browser to retrieve it for you using some *protocol*—usually HTTP.

A Uniform Resource Locator (URL) is a global address that can be used to locate anything on the Web, including HTML pages, audio, video, and many other forms of web content.

In addition to specifying the location of the resource, a URL also names the protocol that you can use to retrieve that resource.

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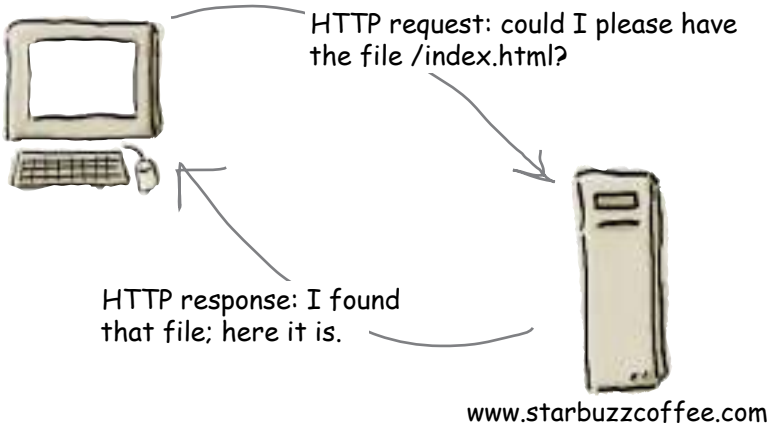
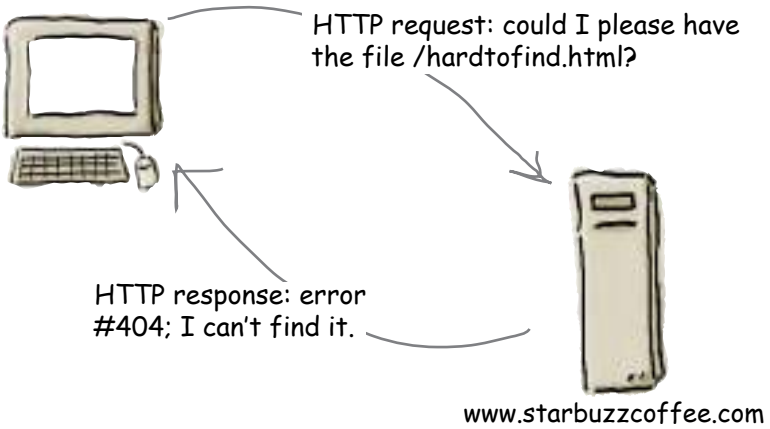
What is HTTP?

HTTP is also known as the *HyperText Transfer Protocol*. In other words, it's an agreed-upon method (a protocol) for transferring hypertext documents around the Web. While "hypertext documents" are usually just HTML pages, the protocol can also be used to transfer images, or any other file that a web page might need.

HTTP is a simple request and response protocol. Here's how it works:



So each time you type a URL into your browser's address bar, the browser asks the server for the corresponding resource using the HTTP protocol. If the server finds the resource, it returns it to the browser and the browser displays it. What happens if the server doesn't find it?



If the resource can't be found, you'll get the familiar "404 Error," which the server reports back to your browser.

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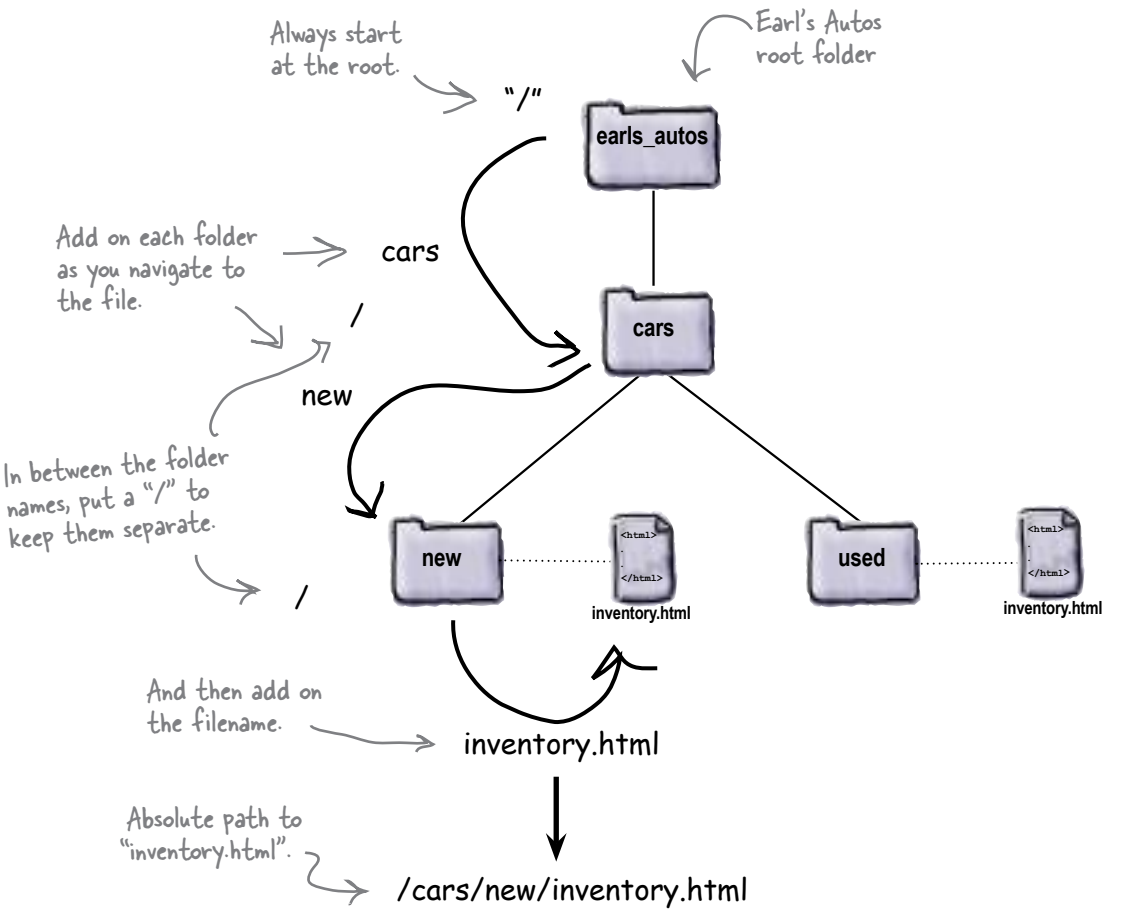
What's an absolute path?

The last time we talked about paths, we were writing HTML to make links with the `<a>` element. The path we're going to look at now is the absolute path part of a URL, the last part that comes after the protocol (http) and the website name (`www.starbuzzcoffee.com`).

An absolute path tells the server how to get from your root folder to a particular page or file. Take Earl's Autos site, for example. Say you want to look in Earl's inventory to see if your new Mini Cooper has come in. To do that, you'll need to figure out the absolute path to the file "inventory.html" that is in the "new" folder. All you have to do is trace through the folders, starting at the root, to get to the "new" folder where his "inventory.html" file is located. The path is made up of all the folders you go through to get there.

So, that looks like root (we represent root with a "/"), "cars", "new", and finally, the file itself, "inventory.html". Here's how you put that all together:



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there are no Dumb Questions

Q: What is important about the absolute path?

A: The absolute path is what a server needs to locate the file you are requesting. If the server didn't have an absolute path, it wouldn't know where to look.

Q: I feel like I understand the pieces (protocols, servers, websites, and absolute paths), but I'm having trouble connecting them.

A: If you add all those things together, you have a URL, and with a URL you can ask a browser to retrieve a page (or other kinds of resources) from the Web. How? The protocol part tells the browser the method it should use to retrieve the resource (in most cases, this is HTTP). The website part (which consists of the server name and the domain name) tells the browser which computer on the Internet to get the resource from. And the absolute path tells the server what page you're after.

Q: We learned to put relative paths in the href attribute of our <a> elements. How can the server find those links if they aren't absolute?

A: Wow, great question. When you click on a link that is relative, behind the scenes the browser creates an absolute path out of that relative path and the path of the page that you click on. So, all the web server ever sees are absolute paths, thanks to your browser.

Q: Would it help the browser if I put absolute paths in my HTML?

A: Ah, another good question, but hold that thought—we'll get back to that in a sec.

Sharpen your pencil

You've waited long enough. It's time to give your new URL a spin. Before you do, fill in the blanks below and then type in the URL (like you haven't already). If you're having any problems, this is the time to work with your hosting company to get things sorted out. If you haven't set up an hosting company, fill in the blanks for www.starbuzzcoffee.com, and type the URL into your browser anyway.

..... :// ....

protocol **website name** **absolute path**

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I'd like my visitors to be able to type "http://www.starbuzzcoffee.com" and not have to type the "index.html". Is there a way to do that?

Remember, when we're talking about web servers or FTP, we usually use the term "directory" instead of "folder." But they're really the same thing.

Yes, there is. One thing we haven't talked about is what happens if a browser asks for a directory rather than a file from a web server. For instance, a browser might ask for:

http://www.starbuzzcoffee.com/images/

The images directory in the root directory

or

http://www.starbuzzcoffee.com/

The root directory itself

When a web server receives a request like this, it tries to locate a *default* file in that directory. Typically a default file is called "index.html" or "default.htm" and if the server finds one of these files, it returns the file to the browser to display.

So, to return a file by default from your root directory (or any other directory), just name the file "index.html" or "default.htm".

But you need to find out what your hosting company wants you to name your default file, because it depends on the type of server they use.

But I asked about "http://www.starbuzzcoffee.com", which looks a little different. It doesn't have the ending "/".

Oops, you sure did. When a server receives a request like yours without the trailing "/" and there is a directory with that name, then the server will add a trailing slash for you. So if the server gets a request for:

http://www.starbuzzcoffee.com

it will change it to:

http://www.starbuzzcoffee.com/

which will cause the server to look for a default file, and in the end it will return the file as if you'd originally typed:

http://www.starbuzzcoffee.com/index.html

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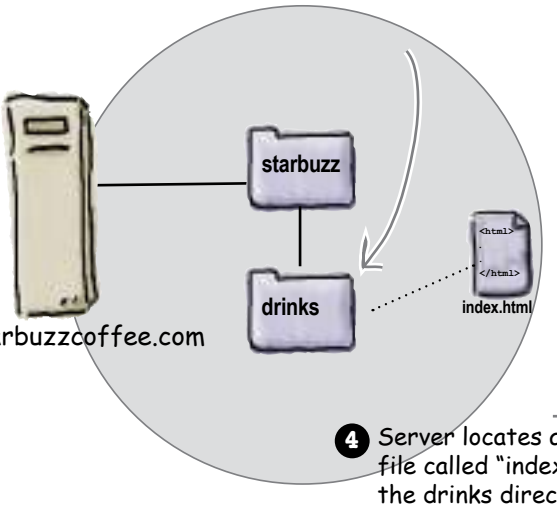
How default pages work

Behind the Scenes

1. The user types http://www.starbuzzcoffee.com/drinks/ into the browser.
2. HTTP request: could I please have the file "/drinks/"?
3. The server says, "That looks like a directory; is there a default file in that directory?"
4. Server locates a default file called "index.html" in the drinks directory.
5. HTTP response: you asked for a directory, but I found "index.html" in that directory, so that's what I'm sending back.



there are no Dumb Questions

Q: So anyone who comes to my site with the URL http://www.mysite.com is going to see my "index.html" page?

A: Right. Or, possibly "default.htm" depending on which kind of web server your hosting company is using. (Note that "default.htm" usually has no "l" on the end. This is a Microsoft web server oddity.)

There are other possible default filenames, like "index.php", that come into play if you start writing scripts to generate your pages. That's way beyond this book, but that doesn't mean you won't be doing it in the future.

Q: So when I'm giving someone my URL, is it better to include the "index.html" part or not?

A: Not. It's always better to leave it off. What if, in the future, you change to another web server and it uses another default file name like "default.htm"? Or you start writing scripts and use the name "index.php"? Then the URL you originally gave out would no longer be valid.

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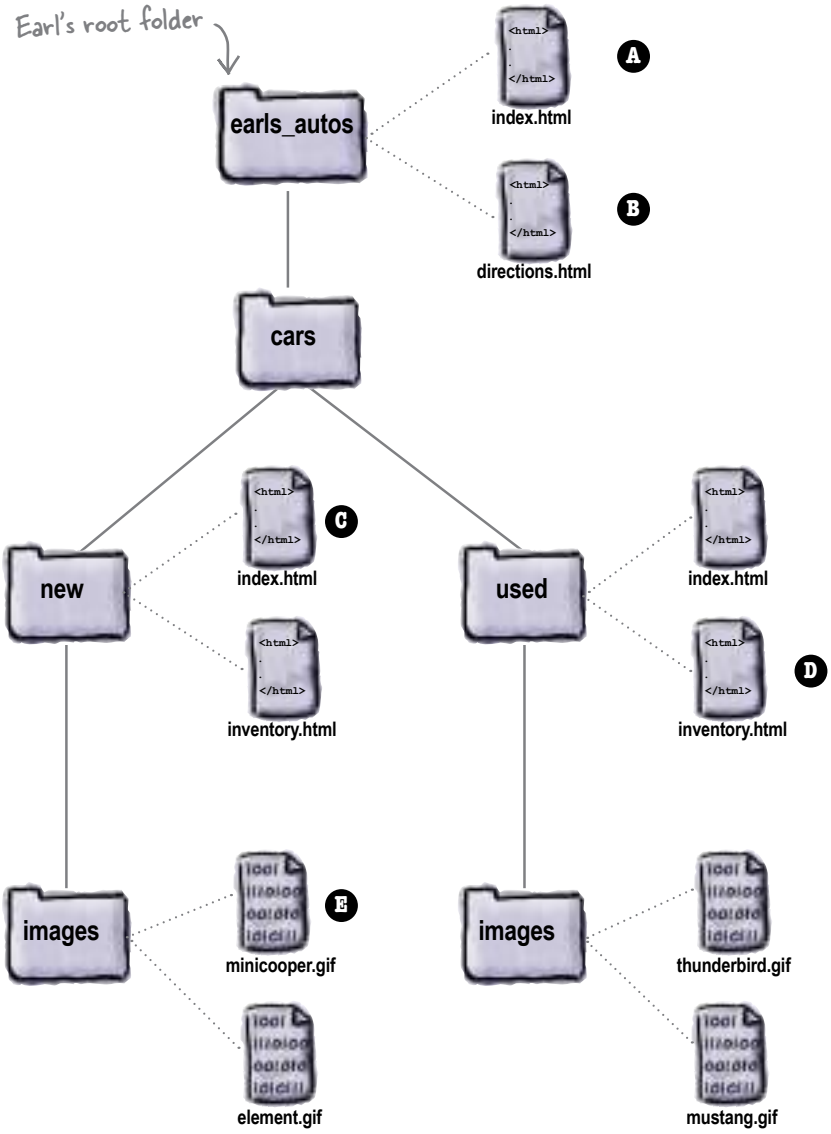
Earl needs a little help with his URLs

Earl may know Earl, but he doesn't know U-R-L. He needs a little help figuring out the URL for each of the files below, labeled A, B, C, D, and E. On the right, write in the URL needed to retrieve each corresponding file from www.earlsautos.com.



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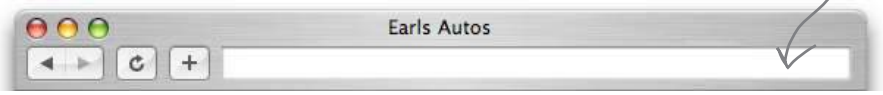
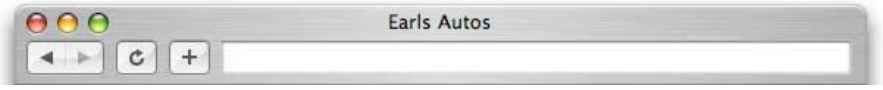
Write the URL here.

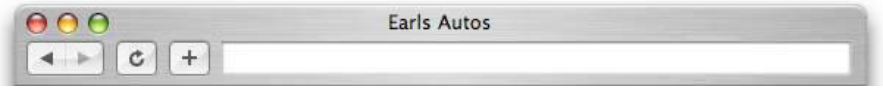
A



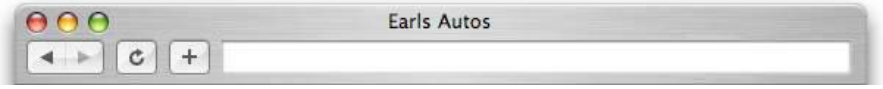
B



C



D



E

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How do we link to other websites?

URLs aren't just for typing into browsers; you can use them right in your HTML. And, of course, right on cue, the Starbuzz CEO has a new task for you: make a link from the main Starbuzz page over to the caffeine information at `http://wickedlysmart.com/buzz`. As you can probably guess, we're going to throw that URL right into an `<a>` element. Here's how:

```
<a href="http://wickedlysmart.com/buzz">Caffeine Buzz</a>
```

An everyday, normal, garden-variety <a> element.

We've put a URL in the href. Clicking on the label "Caffeine Buzz" will retrieve a page from wickedlysmart.com/buzz.

That's all there is to it. To link to any resource on the Web, all you need is its Uniform Resource Locator, which goes in the `<a>` element as the value of the `href` attribute. Let's go ahead and add this in the Starbuzz "index.html" page.

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Linking to Caffeine Buzz

Open your Starbuzz "index.html" file in the "chapter4/starbuzz" folder, and scan down to the bottom. Let's add two new links: a relative link to the mission statement in "mission.html", and a link to Caffeine Buzz. Make the changes below, then save and load your "index.html" file in your browser. Click on the link and enjoy the Caffeine Buzz.

```
<html>
    <head>
        <title>Starbuzz Coffee</title>
        <style type="text/css">
              body {
                     background-color: #d2b48c;
                     margin-left: 20%;
                     margin-right: 20%;
                     border: 2px dotted black;
                     padding: 10px 10px 10px 10px;
                     font-family: sans-serif;
              }
        </style>
    </head>

    <body>
        <h1>Starbuzz Coffee Beverages</h1>
        <h2>House Blend, $1.49</h2>
        <p>A smooth, mild blend of coffees from Mexico,
            Bolivia and Guatemala.</p>

        <h2>Mocha Cafe Latte, $2.35</h2>
        <p>Espresso, steamed milk and chocolate syrup.</p>

        <h2>Cappuccino, $1.89</h2>
        <p>A mixture of espresso, steamed milk and foam.</p>

        <h2>Chai Tea, $1.85</h2>
        <p>A spicy drink made with black tea, spices,
            milk and honey.
        </p>
        <p>
            <a href="mission.html">Read about our Mission</a>.
            <br>
            Read the <a href="http://wickedlysmart.com/buzz">Caffeine Buzz</a>.
        </p>
    </body>
</html>
```

Here's the link to the "mission.html" file. This uses a relative path to link to "mission.html".

We added a <br> to put the links on two different lines.

And we've added some structure here by grouping the links and text into a paragraph.

Here's where we've added the link to the wickedlysmart.com/buzz page.

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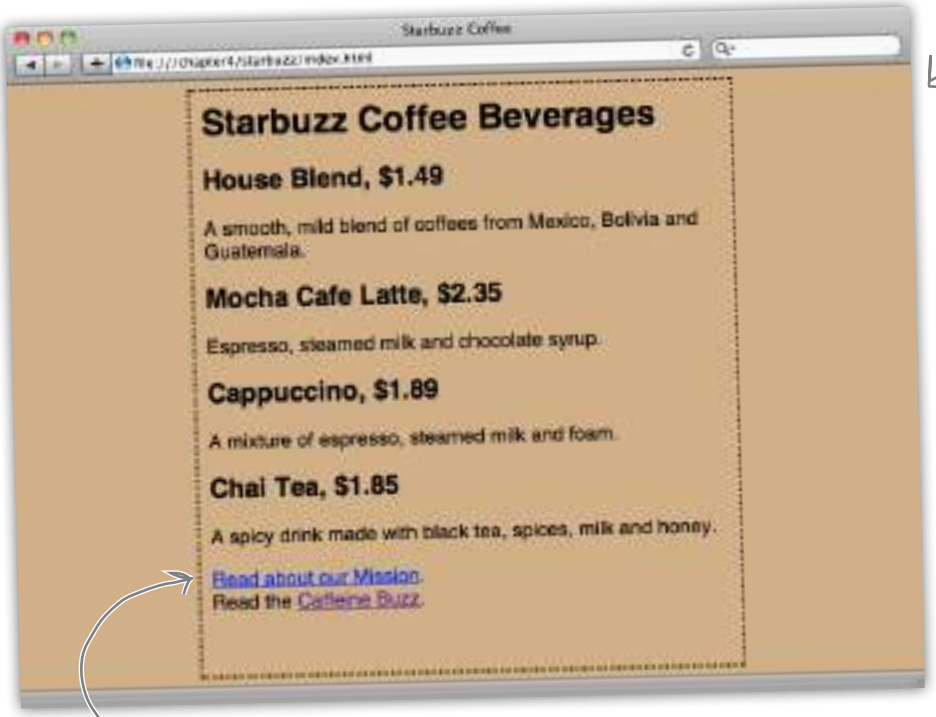
And now for the test drive...

Here's the page with the new link, just as we planned.



Here's the new link. Notice, we only linked the words "Caffeine Buzz," so it looks a little different from the other link.

And when you click on the link, your browser will make an HTTP request to wickedlysmart.com/buzz and then display the result.

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there are no Dumb Questions

Q: It seems like there are two ways to link to pages now: relative paths and URLs.

A: Relative paths can only be used to link to pages within the same website, while URLs are typically used to link to other websites.

Q: Wouldn't it be easier if I just stuck with URLs for links to my own pages and outside pages? That would work, wouldn't it?

A: Sure, it would work, but there's a couple of reasons you don't want to go there. One problem is that URLs are hard to manage when you have a lot of them in a web page: they're long, difficult to edit, and they make HTML more difficult to read (for you, the page author).

Also, if you have a site with nothing but URLs that link to local pages and you move the site or change its name, you have to go change all those URLs to reflect the new location. If you use relative paths, as long as your pages stay in the same set of folders—because the links are all relative—you don't have to make any changes to your <a> element href attributes.

So, use relative links to link to your own pages in the same site, and URLs to link to pages at other sites.

Q: Haven't we seen one other protocol? I kept seeing "file:///" before we started using a web server.

A: Yes; good catch. The file protocol is used when the browser is reading files right off your computer. For example, the file URL, "file:///chapter4/starbuzz/index.html", tells the browser that the file "index.html" is located at the path "/chapter4/starbuzz/". This path may look different depending on your operating system and browser.

One important thing to notice in case you try to type in a file URL is that the file URL has three slashes, not two, like HTTP. Remember it this way: if you take an HTTP URL and delete the website name you'll have three slashes, too.

Q: Are there other protocols?

A: Yes, many browsers can support retrieval of pages with the FTP protocol, and there is a mail protocol that can send data via email. HTTP is the protocol you'll be using most of the time.

Q: I've seen URLs that look like this: http://www.mydomain.com:8000/index.html. Why is there a ":8000" in there?

A: The ":8000" is an optional "port" that you can put in an HTTP URL. Think of a port like this: the website name is like an address, and the port is like a mailbox number at an address (say, in an apartment complex). Normally everything on the Web is delivered to a default port (which is 80), but sometimes web servers are configured to receive requests at a different port (like 8000). You'll most likely see this on test servers. Regular web servers almost always accept requests on port 80. If you don't specify a port, it defaults to 80.

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Five-Minute Mystery

The Case of Relatives and Absolutes

PlanetRobots, Inc., faced with the task of developing a website for each of its two company divisions—PlanetRobot Home and PlanetRobot Garden—decided to contract with two firms to get the work done. RadWebDesign, a seemingly experienced firm, took on the Home division's website and proceeded to write the site's internal links using only URLs (after all, they're more complicated, so they must be better). A less experienced, but well-schooled firm, CorrectWebDesign, was tasked with PlanetRobot's Garden site, and used relative paths for links between all the pages within the site.

Just as both projects neared completion, PlanetRobots called with an urgent message: "We've been sued for trademark infringement, so we're changing our domain name to RobotsRUs. Our new web server is going to be `www.robotsrus.com`." CorrectWebDesign made a couple of small changes that took all of five minutes and was ready for the site's unveiling at the RobotsRUs corporate headquarters. RadWebDesign, on the other hand, worked until 4 a.m. to fix their pages but luckily completed the work just in time for the unveiling. However, during a demo at the unveiling, the horror of horrors occurred: as the team leader for RadWebDesign demonstrated the site, he clicked on a link that resulted in a "404—Page Not Found" error. Displeased, the CEO of RobotsRUs suggested that RadWebDesign might want to consider changing their name to BadWebDesign and asked CorrectWebDesign if they were available to consult on fixing the Home site.

What happened? **How did RadWebDesign flub things up so badly when all that changed was the name of the web server?**

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Web page fit and finish

Can you say "web career"? You've certainly delivered everything the Starbuzz CEO has asked for, and you've now got a high-profile website under your belt (and in your portfolio).

But you're not going to stop there. You want your websites to have that professional "fit and finish" that makes good sites into great ones. You're going to see lots of ways to give your sites that extra "polish" in the rest of this book, but let's start here with a way to improve your links.

Improving accessibility by adding a title to your links

Wouldn't it be nice if there were a way to get more information about the link you're about to click on? This is especially important for the visually impaired using screen readers because they often don't want the entire URL spoken to them: ("h" "t" "t" p" ":" "slash" "slash" "w" "w" "w" "dot"), and yet the link's label usually only gives a limited description, like "Caffeine Buzz."

The `<a>` element has an attribute called `title` just for this purpose. Some people are confused by this attribute name because there's an *element* named `<title>` that goes in the `<head>`. They have the same name because they are related—it is often suggested that the value of the `title` attribute be the same as value of the `<title>` element of the web page you are linking to. But that isn't a requirement and often it makes more sense to provide your own, more relevant description in the `title` attribute.

Here's how you add a `title` attribute to the `<a>` element:

```
Read the <a href="http://wickedlysmart.com/buzz"
         title="Read all about caffeine on the Buzz">Caffeine Buzz</a>
```

The title element has a value that is a textual description of the page you are linking to.

Now that we've got a `title` attribute, let's see how your visitors would make use of it. Different browsers make different use of the title, but many display a tool tip. Add the changes above to your "index.html" file and reload the page to see how it works in your browser.

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The title test drive...

For most browsers, the title is displayed as a tool tip when you pass the mouse over a link. Remember that browsers for the visually impaired may read the link title aloud to a visitor.

The title is displayed as a tool tip in most browsers. Just pass your mouse over the link and hold it there a second to see the tool tip.

The Head First Guide to Better Links

Here are a few tips to keep in mind to further improve the fit and finish of your links:

- *Keep your link labels concise. Don't make entire sentences or large pieces of text into links. In general, keep them to a few words. Provide additional information in the title attribute.*
- *Keep your link labels meaningful. Never use link labels like "click here" or "this page." Users tend to scan pages for links first, and then read pages second. So, providing meaningful links improves the usability of your page. Test your page by reading just the links on it; do they make sense? Or do you need to read the text around them?*
- *Avoid placing links right next to each other; users have trouble distinguishing between links that are placed closely together.*

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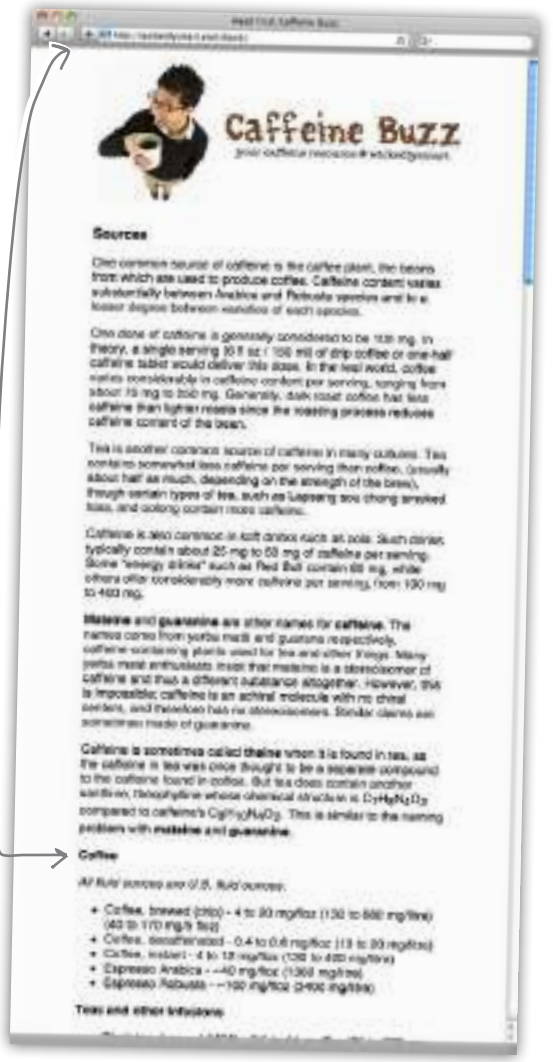
Exercise

Open your Starbuzz "index.html" file and add a title to the link to "mission.html" with the text "Read more about Starbuzz Coffee's important mission." Notice that we didn't make the mission link's label as concise as it should be. Shorten the link label to "our Mission." Check the back of the chapter for the answer, and test your changes.



Linking into a page

So far, whenever you've linked to another page, the page loads and your browser displays it from the top.

But the CEO's asking you to *link into* a particular spot in the page: the Coffee section.

Sound impossible? Come on, this is Head First—we've got the technology. How? Well, we haven't told you everything about the `<a>` element yet. Turns out the `<a>` element can team up with the `id` attribute to take you straight to a specific point in a page.

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Using the id attribute to create a destination for <a>

We haven't talked about the `id` attribute yet; it's an important attribute with special properties, and we'll get into more detail about other special properties of `id` later in the book. For now, think of it as a way of uniquely identifying an element. One special property that elements with `id`s get is that you can link to them. Let's see how to use the id attribute to create a destination in a page for `<a>`.

1. Find the location in the page where you'd like to create a landing spot. This can be any text on the page, but often is just a heading.

2. Choose an identifier name for the destination, like "coffee" or "summary" or "bio," and insert an `id` attribute into the opening tag of the element.

Let's give it a try. Say you want to provide a way to link to the Chai Tea item on the Starbuzz page. Here's what it looks like now:

```
<h2>Chai Tea, $1.85</h2>
<p>A spicy drink made with black tea, spices, milk
and honey.</p>
```

Here's the snippet from "index.html" with the Chai heading and description.

Following the two steps above, we get this:

Add the id to the opening tag of the heading.

And we'll give this destination the identifier "chai".

It's important that your id be unique. That is, the "chai" id must be the only "chai" id in the page!

```
<h2 id="chai">Chai Tea, $1.85</h2>
<p>A spicy drink made with black tea, spices, milk and
honey.</p>
```

By giving it an id, you've made a destination out of the Chai Tea heading in the "index.html" page.

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How to link to elements with ids

You already know how to link to pages using either relative links or URLs. In either case, to link to a specific destination in a page, just add a # on the end of your link, followed by the destination identifier. So if you wanted to link from any Starbuzz Coffee web page to the "chai" destination heading, you'd write your <a> element link this:

```
<a href="index.html#chai">See Chai Tea</a>
```

Unfortunately, linking to Chai Tea isn't very impressive because the whole page is small enough that it easily fits in the browser. Let's link to the Coffee section of `http://wickedlysmart.com/buzz` instead. Here's what you're going to do:

The main benefit of specific destinations is to link to locations in long files so your visitors don't have to scroll through the file looking for the right section.

1. Figure out the id of the Coffee heading.
2. Alter the existing <a> element in the Starbuzz Coffee "index.html" file to point to the destination heading.
3. Reload your "index.html" page and test out the link.

Finding the destination heading

To find the destination heading, you're going to have to look at the `wickedlysmart.com/buzz` page and view their HTML. How? Almost all browsers have a "View Source" option. So, visit the page and when it is fully loaded, choose the "View Source" option, and you'll see the markup for the page.

In most browsers, you can right-click to "View Source."

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Now that you've got your hands on their HTML...

Scroll down until you see the Coffee section; it looks like this:

Just a small snippet from the Caffeine Buzz page.

```
...
This is similar to the naming problem
with <b>mateine</b> and <b>guaranine</b>.
</p>

<h3 id="Coffee">Coffee</h3>
<p>
<i>All fluid ounces are U.S. fluid ounces.</i>
</p>
```

Here's the Coffee section. You can see the heading for it along with the start of the paragraph below.

Ahhh, and here is the destination heading. It has the name "Coffee".

Reworking the link in "index.html"

Now all you need to do is revisit the link to Caffeine Buzz and add on the destination anchor name, like this:

This is a snippet from the Starbuzz "index.html" file.

The default file at wickedlysmart.com/buzz is index.html. So, we'll add that to the URL so we can use it with the destination id.

Add # along with the destination id to your href.

```
Read the <a href="http://wickedlysmart.com/buzz/index.html#Coffee"
         title="Read all about caffeine on the Buzz">Caffeine Buzz</a>
```

Exercise

Make this change to your Starbuzz "index.html" file. Reload and click on the "Caffeine Buzz" link. You should be taken directly to the Coffee section of Caffeine Buzz's front page.

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there are no Dumb Questions

Q: When I have two attributes in an element, is the order important? For example, should the title attribute always come after the href?

A: The order of attributes is not important in any element (if it were, we'd all have headaches 24/7). So, use any ordering you like.

Q: How would I create a tool tip for an element that's not an <a>?

A: You can add the title attribute to any element, so if you want a tool tip on, say, a heading, you can add a title attribute to your <h1> opening tag just like we did with <a>. There are a few elements that use the title attribute for more than just a tool tip, but the tool tip is its most common purpose.

Q: Can I add an id attribute to any element?

A: Yes, you can. You could link into the middle of a paragraph by adding an id to an element, for instance. It's unlikely that you'll often need to do that, but you can do it if you want.

Q: Could I link to a link by adding an id attribute to an <a> element in the destination?

A: Yes!

Q: I noticed in the id names, you used "chai" with all lowercase letters and Caffeine Buzz used "Coffee" with an uppercase "C". Does it matter?

A: You can use any combination of upper- and lowercase characters in your id attributes. Just make sure you are consistent and always use the same upper- and lowercase letters in your hrefs and destination id (which is why it is often easier to make these names entirely lowercase every time). If you aren't consistent, don't expect your links to work correctly on every browser. The most important thing about the id name you choose is that it must be unique in your page.

Q: Can I put a link to a destination from within the same document?

A: Sure. In fact, it is common to define a destination "top" at the top of a page (say, on the top heading of the page) and have a link at the bottom of the page reading "Back to top." It is also common in long documents to have a table of contents for the entire page. For instance, to link to the "top" destination heading in the same page, you would write Back to top.

Q: Why did we need to add the "/index.html" to the Buzz URL in order to create a link to the destination heading? Couldn't we have just written: http://wickedlysmart.com/buzz#Coffee?

A: No, that won't always work because the browser adds that trailing slash on the end of the URL for you, which could end up replacing the id reference. You could, however, have written: http://wickedlysmart.com/buzz/#Coffee, which will produce the same results as the link we created using "index.html". This will come in handy if you don't know if the default file is named "index.html".

Q: If a web page doesn't provide a destination and I still need to link to a specific part of the page, how can I?

A: You can't. If there is no destination (in other words, no element with an id), then you can't direct the browser to go to a specific location in a web page. You might try to contact the page author and ask them to add one (even better, tell them how!).

Q: Can I have a destination id like "Jedi Mindtrick" or does an id have to be only one word?

A: To work consistently with the most browsers, always start your id with a letter (A–Z or a–z) and follow it with any letter, digit, hyphen, underscore, colon, or period. So, while you can't use a space and have a name like "Jedi Mindtrick", that isn't much of a restriction because you can always have "Jedi-Mindtrick", "Jedi_Mindtrick", "JediMindtrick", and so on.

Q: How can I tell others what destinations they can link to?

A: There is no established way of doing this, and in fact, "View Source" remains the oldest and best technique for discovering the destinations you can link to.

Q: Do I always use just words as the content of an <a> element?

A: No. The <a> element has always been able to create links from words and images (inline content), and has recently been updated (in HTML5) so that you can create links from block elements, like <p> and <blockquote> too! So <a> can be used to create links from all kinds of things.

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Five-Minute Mystery Solved

The Case of Relatives and Absolutes

So, how did RadWebDesign flub up the demo? Well, because they used URLs for their `hrefs` instead of relative links, they had to edit and change every single link from `http://www.planetrobots.com` to `http://www.robotsrus.com`. Can you say error-prone? At 3:00 a.m., someone yawned and accidentally typed `http://www.robotsru.com` (and as fate has it, that was the same link that the CEO clicked on at the demo).

Oops... someone forgot an "s" on the end of the name.

CorrectWebDesign, on the other hand, used relative paths for all internal links. For example, the link from the company's mission statement to the products page, `<a href="../products.html">`, works whether the site is called PlanetRobots or RobotsRUs. So, all CorrectWebDesign had to do was update the company name on a few pages.

So RadWebDesign left the demo sleep-deprived and with a little egg on their face, while CorrectWebDesign left the meeting with even more business. But the story doesn't end there. It turns out that RadWebDesign dropped by a little coffeehouse/bookstore after the demo and, determined not to be outdone, picked up a certain book on HTML and CSS. What happened? Join us in a few chapters for "The Case of Brute Force Versus Style."

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Awesome job linking to the Buzz site...I know I keep asking for changes, but really, this is the last one. Can you make the Buzz site come up in a separate window when I click on the link? I don't want the Starbuzz page to go away.

Linking to a new window

We have another new requirement from the Starbuzz CEO (there are *always* new requirements for websites). What he wants is this: when you click on the "Caffeine Buzz" link in the Starbuzz Coffee page, the Starbuzz Coffee page shouldn't go away. Instead, a whole new window should open up with the Caffeine Buzz page in it, like this:

Here's the main Starbuzz Coffee page.

When the Caffeine Buzz window pops open, it will open over the top of the Starbuzz page, but the Starbuzz page will still be there.

What the CEO wants is a whole new window to open when you click on the Caffeine Buzz link.

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Opening a new window using target

To open a page in a new window, you need to tell the browser the name of the window in which to open it. If you don't tell the browser a specific window to use, the browser just opens the page in the *same* window. You can tell the browser to use a *different* window by adding a `target` attribute to the `<a>` element. The value of the `target` attribute tells the browser the "target window" for the page. If you use "_blank" for the target, the browser will *always* open a new window to display the page. Let's take a closer look:

```
<a target="_blank" href="http://wickedlysmart.com/buzz"
   title="Read all about caffeine on the Buzz">Caffeine Buzz</a>
```

The target attribute tells the browser where to open the web page that is at the link in the href attribute. If there is no target, then the browser opens the link in the same window. If the target is "_blank", then the browser opens the link in a new window.

Exercise

Open your Starbuzz "index.html" file. Add the `target` attribute to the `<a>` tag that links to the Caffeine Buzz page. Now give it a try—did you get a new window?

Brain Power

Can you think of some advantages and some disadvantages to using the target attribute to open a page in a new window?

there are no Dumb Questions

Q: I'm getting a new tab instead of a new window. Am I doing something wrong?

A: No, you're not. Most browsers now have a default setting to open new windows in a tab, rather than a whole new browser window, because that's what users seem to prefer. But a new tab and a new window are really the same thing; it's just that the tab shares the same window border as your original window. If you want to force a whole new window, most browsers have a way to do this through the preferences settings.

Q: What if I have more than one <a> element with a target? If there's already a "_blank" new window open, will it open in the window that's already open? Or will it open in a new "_blank" window?

A: If you give the name "_blank" to the targets in all your <a> elements, then each link will open in a new blank window. However, this is a good question because it brings up an important point: you don't actually have to name your target "_blank". If you give it another name, say, "coffee", then all links with the target name "coffee" will open in the same window. The reason is that when you give your target a specific name, like "coffee", you are really naming the new window that will be used to display the page at the link. "_blank" is a special case that tells the browser to *always* use a new window.

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The Target Attribute Exposed

This week's interview:
Using target considered bad?

Head First: Hello, Target! We're so glad you could join us.

Target: I'm glad to be here. It's nice to know you're still interested in hearing about me.

Head First: Why do you say that?

Target: Well, to be honest, I'm not as popular as I used to be.

Head First: Why do you think that is?

Target: I think it's because users want to be in control of when a window opens. They don't always like new windows popping open at unexpected times.

Head First: Well, it can be very confusing—we've had complaints from people who end up with so many windows on their screens, they can't find the original page.

Target: But it's not like it's difficult to get rid of the windows…just click on the little close button. What's so hard about that?!

Head First: True, but if users don't know a new window has opened, then they can get confused. Sometimes the new window completely covers the old window and it's hard to tell what's happening.

Target: Well, browsers are getting better at this kind of thing.

Head First: How so?

Target: Browsers often open external pages in a new tab, within the same browser window, rather than opening them in a brand-new window.

Head First: Ah, yes, that would help because it will be a lot less confusing to see a new tab open, which the user can visit whenever they want. Unlike opening a new window, it isn't so disorienting.

Head First: How does this help with screen readers though?

Target: You mean browsers used by the visually impaired?

Head First: Right. Some screen readers play a sound when a new window opens, but others just ignore the new window completely, or else they jump right to the new window immediately. Either way, it's gotta be confusing for someone who can't see what's going on. I have no idea how they are handling tabs.

Target: [Sigh] Yeah, we just aren't there yet in terms of providing good tools that meet everyone's needs, especially the visually impaired. That said, we seem to need to have the ability to take the user to pages outside our own site, and many sites do that by opening another window (or tab, if the browser supports it).

Head First: Yup. We need you, but we need to get better about not confusing the user.

Target: I'm hoping the web standard and browser teams will make all this better.

Head First: I guess for now we're just going to have to remember to use you when it's appropriate, but to keep in mind those people who might be visually impaired and not overuse you.

Target: You got it. You've helped ease my burden a bit here; thanks for helping me get the word out!

Head First: Any time, Target!

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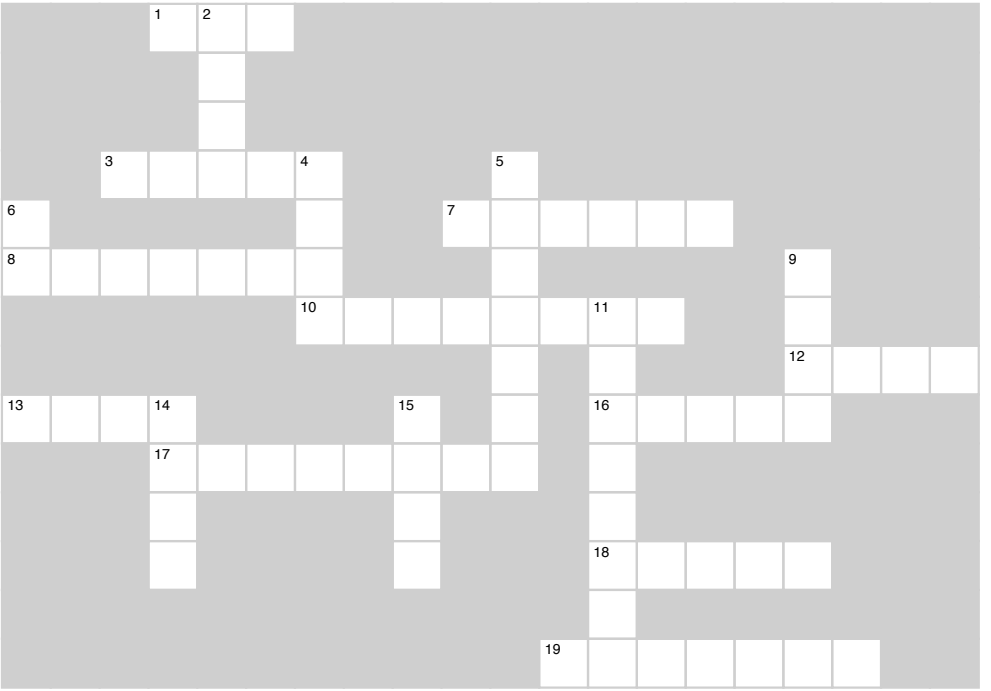
HTMLcross

Here are some mind benders for your left brain.



Across

1. Web address to a resource.
3. A Mac FTP application.
7. Unique name on the Web.
8. The file you get when you ask for a directory.
10. What are you supposed to send back from Webville?
12. Top directory of your website.
13. Protocol we've been using up until this chapter.
16. People can scan these rather than reading text.
17. Path from the root.
18. Controls domain names.
19. The file you get when you ask for a directory.

Down

2. Top directory of your website.
4. Request/response protocol.
5. Keep your link labels _____.
6. Attribute used to make an element into a destination.
9. Earl sold these.
11. Always use these kinds of links when linking to pages on the same server.
14. Wrong way to pronounce URL.
15. Informative caffeine site.

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BULLET POINTS

- Typically the best way to get on the Web is to find a hosting company to host your web pages.
- A domain name is a unique name, like amazon.com or starbuzzcoffee.com, that is used to identify a site.
- A hosting company can create one or more web servers in your domain. Servers are often named “www”.
- The File Transfer Protocol (FTP) is a common means of transferring your web pages and content to a server.
- FTP applications, like Fetch for Mac or WS_FTP for Windows, can make using FTP easier by providing a graphical user interface.
- A URL is a Uniform Resource Locator, or web address, that can be used to identify any resource on the Web.
- A typical URL consists of a protocol, a website name, and an absolute path to the resource.
- HTTP is a request and response protocol used to transfer web pages between a web server and your browser.
- The file protocol is used by the browser to read pages from your computer.
- An absolute path is the path from the root folder to a file.
- “index.html” and “default.htm” are examples of default pages. If you specify a directory without a filename, the web server will look for a default page to return to the browser.
- You can use relative paths or URLs in your <a> element’s href attribute to link to other web pages. For other pages in your site, it’s best to use relative paths, and use URLs for external links.
- Use the id attribute to create a destination in a page. Use # followed by a destination id to link to that location in a page.
- To help accessibility, use the title attribute to provide a description of the link in <a> elements.
- Use the target attribute to open a link in another browser window. Don’t forget that the target attribute can be problematic for users on a variety of devices and alternative browsers.

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Sharpen your pencil Solution

You've waited long enough. It's time to give your new URL a spin. Before you do, fill in the blanks below and then type in the URL (like you haven't already). If you're having any problems, this is the time to work with your hosting company to get things sorted out. If you haven't set up an hosting company, fill in the blanks for www.starbuzzcoffee.com, and type the URL into your browser anyway.

http	://	www.starbuzzcoffee.com	/index.html
protocol		website name	absolute path

Your website name here.

			1 U	2 R	L													
				O														
				O														
		3 F	E	T	C	4 H				5 C								
6 I						T			7 D	O	M	A	I	N				
8 D	E	F	A	U	L	T				N						9 C		
						10 P	O	S	T	C	A	11 R	D			A		
										I		E				12 R	O	O	T
13 F	I	L	14 E					15 B		S		16 L	I	N	K	S		
			17 A	B	S	O	L	U	T	E		A						
			R					Z				T						
			L					Z				18 I	C	A	N	N		
												V						
											19 D	E	F	A	U	L	T	

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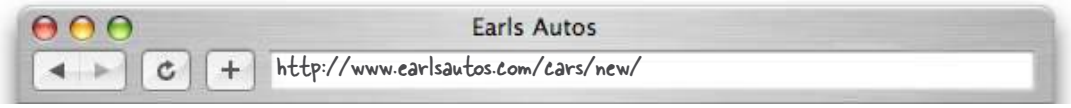
Earl needs a little help with his URLs

Solution

A

B

C



D

E

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Add a title to the link to "mission.html" with the text "Read more about Starbuzz Coffee's important mission." Notice that we didn't make the mission link's label as concise as it should be. Shorten the link label to "our Mission". Here's the solution; did you test your changes?

```
<html>
    <head>
        <title>Starbuzz Coffee</title>
        <style type="text/css">
              body {
                     background-color: #d2b48c;
                     margin-left: 20%;
                     margin-right: 20%;
                     border: 1px dotted gray;
                     padding: 10px 10px 10px 10px;
                     font-family: sans-serif;
              }
        </style>
    </head>
    <body>
        <h1>Starbuzz Coffee Beverages</h1>
        <h2>House Blend, $1.49</h2>
        <p>A smooth, mild blend of coffees from Mexico,
           Bolivia and Guatemala.</p>

        <h2>Mocha Cafe Latte, $2.35</h2>
        <p>Espresso, steamed milk and chocolate syrup.</p>

        <h2>Cappuccino, $1.89</h2>
        <p>A mixture of espresso, steamed milk and foam.</p>

        <h2>Chai Tea, $1.85</h2>
        <p>A spicy drink made with black tea, spices,
           milk and honey.
        </p>
        <p>
            Read about <a href="mission.html"
        title="Read more about Starbuzz Coffee's important mission">our Mission</a>.
            <br>
            Read the <a href="http://wickedlysmart.com/buzz"
                 title="Read all about caffeine on the Buzz">Caffeine Buzz</a>.
        </p>
    </body>
</html>
```

Add a title attribute to the mission link.

Move the "Read about" outside the <a> element.

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5 adding images to your pages

Meeting the Media

Smile and say "cheese." Actually, smile and say "gif," "jpg," or "png"—these are going to be your choices when "developing pictures" for the Web. In this chapter you're going to learn all about adding your first media type to your pages: images. Got some digital photos you need to get online? No problem. Got a logo you need to get on your page? Got it covered. But before we get into all that, don't you still need to be formally introduced to the <img> element? So sorry, we weren't being rude; we just never saw the "right opening." To make up for it, here's an entire chapter devoted to <img>. By the end of the chapter you're going to know all the ins and outs of how to use the <img> element and its attributes. You're also going to see exactly how this little element causes the browser to do extra work to retrieve and display your images.

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How the browser works with images

Browsers handle <img> elements a little differently than other elements. Take an element like an <h1> or a <p>. When the browser sees these tags in a page, all it needs to do is display them. Pretty simple. But when a browser sees an <img> element, something very different happens: the browser has to retrieve the image before it can be displayed in a page.

The best way to understand this is to look at an example. Let's take a quick look back at the elixirs page from the Head First Lounge, which has four <img> elements:

```
<html>
  <head>
    <title>Head First Lounge Elixirs</title>
  </head>
  <body>
    <h1>Our Elixirs</h1>
    <h2>Green Tea Cooler</h2>
    <p>
        <img src="../images/green.jpg">
        Chock full of vitamins and minerals, this elixir combines
        the healthful benefits of green tea with a twist of chamomile
        blossoms and ginger root.
    </p>
    <h2>Raspberry Ice Concentration</h2>
    <p>
        <img src="../images/lightblue.jpg">
        Combining raspberry juice with lemon grass, citrus peel and
        rosehips, this icy drink will make your mind feel clear and
        crisp.
    </p>
    <h2>Blueberry Bliss Elixir</h2>
    <p>
        <img src="../images/blue.jpg">
        Blueberries and cherry essence mixed into a base of
        elderflower herb tea will put you in a relaxed state of
        bliss in no time.
    </p>
    <h2>Cranberry Antioxidant Blast</h2>
    <p>
        <img src="../images/red.jpg">
        Wake up to the flavors of cranberry and hibiscus in
        this vitamin C rich elixir.
    </p>
    <p>
        <a href="../lounge.html">Back to the Lounge</a>
    </p>
  </body>
</html>
```

We've got four images in this HTML.

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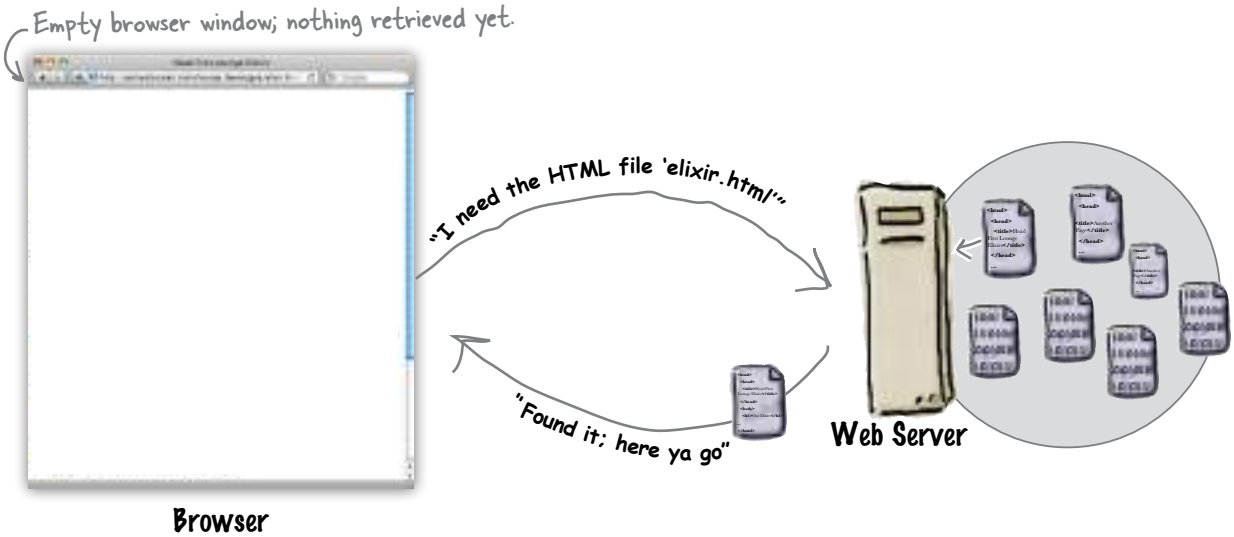
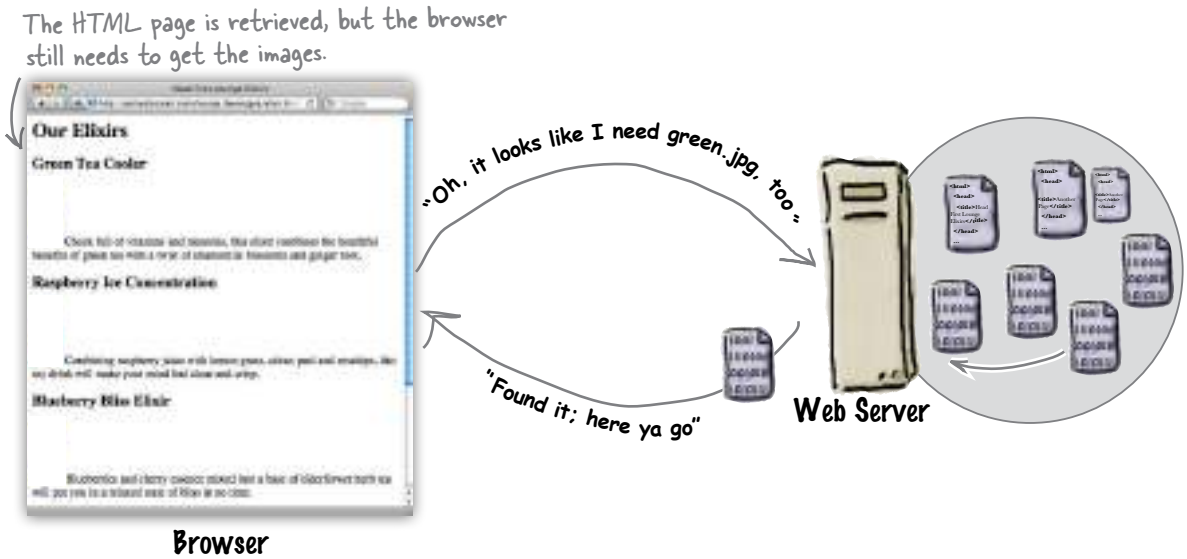
Now let's take a look behind the scenes and step through how the browser retrieves and displays this page when it is requested from `http://wickedlysmart.com/lounge/`:

Behind the Scenes

1. First, the browser retrieves the file "elixir.html" from the server.



2. Next the browser reads the "elixir.html" file, displays it, and sees it has four images to retrieve. So, it needs to get each one from the web server, starting with "green.jpg".



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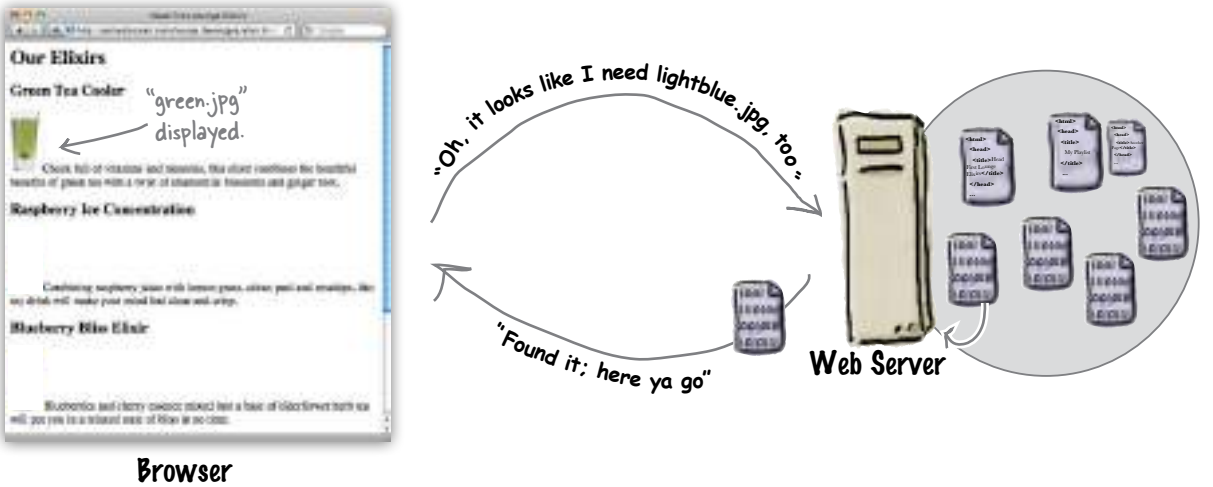
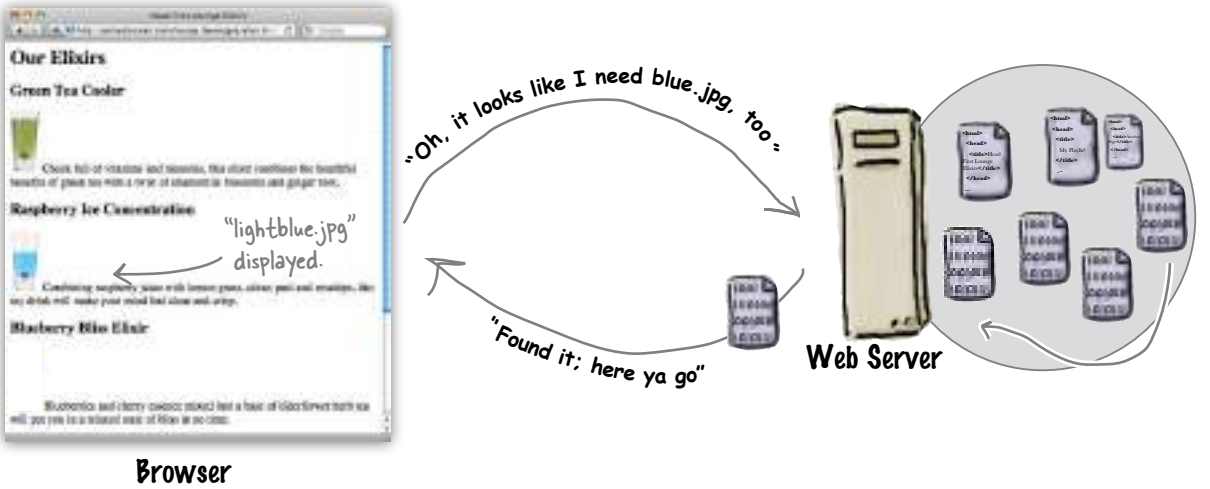
③ Having just retrieved "green.jpg", the browser displays it and then moves on to the next image: "lightblue.jpg".



---

④ Now the browser has retrieved "lightblue.jpg", so it displays that image and then moves on to the next image, "blue.jpg". This process continues for each image in the page.



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How images work

Images are just images, right? Well, actually there are a zillion formats for images out there in the world, all with their own strengths and weaknesses. But luckily, only three of those formats are commonly used on the Web: JPEG, PNG, and GIF. The only tricky part is deciding which to use when.

So, what are the differences among JPEG, PNG, and GIF?

Use JPEG for photos and complex graphics

Works best for continuous tone images, like photographs.

Can represent images with up to 16 million different colors.

Is a "lossy" format because to reduce the file size, it throws away some information about the image.

Does not support transparency.

Files are smaller for more efficient web pages.

No support for animation.

Use PNG or GIF for images with solid colors, logos, and geometric shapes.

PNG works best for images with a few solid colors, and images with lines, like logos, clip art, and small text in images.

PNG can represent images with millions of different colors. PNG comes in three flavors: PNG-8, PNG-24, and PNG-32, depending on how many colors you need to represent.

PNG compresses the file to reduce its size, but doesn't throw anything way. So, it is a "lossless" format.

Allows colors to be set to "transparent" so that anything underneath the image will show through.

Files tend to be larger than their JPEG equivalents, but can be smaller or larger than GIF depending on the number of colors used.

Like PNG, GIF works best for images with a few solid colors, and images with lines, like logos, clip art, and small text in images.

GIF can represent images with up to 256 different colors.

GIF is also a "lossless" format.

GIF also supports transparency, but allows only one color to be set to "transparent."

Files tend to be larger than their JPEG equivalents.

Supports animation.

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Would the real image format please stand up?

This week's interview: Image formats mix it up

Head First: Well, hello everyone. I think this might be the first time we've interviewed three interviewees at once!

JPEG: Hey there, and hey to GIF and PNG.

GIF: I'm not sure why I have to share the interview couch with these other bozos. Everyone knows GIF is the original image format of the Web.

JPEG: Ha! As soon as you get good at representing complex images, like photos, maybe then people will take you seriously again, but I'm not sure how you're going to do that with only 256 colors.

Head First: PNG, help us out here? You've been kind of quiet so far…

PNG: Yeah, it's easy to be quiet when you're #1. I can represent complex images like JPEG and I'm also lossless like GIF. Truly the best of both worlds.

Head First: Lossless?

PNG: Right; when you store an image in a lossless format, you don't lose any of the information, or detail, in the image.

GIF: Me too! I'm lossless too, you know.

Head First: Well, why would anyone want a lossy format?

JPEG: There's always a tradeoff. Sometimes what you want is a fairly small file you can download fast, but that has great quality. We don't always need perfect quality. People are very happy with JPEG images.

PNG: Sure, sure, but have you ever looked at lines, logos, small text, solid colors? They don't look so great with JPEG.

Head First: Wait a sec, JPEG raises an interesting issue. So GIF and PNG, are your file sizes large?

PNG: I'll admit my file sizes can be on the large size sometimes, but I provide three formats so you can right-size your images: PNG-8, PNG-24, and PNG-32.

GIF: Sounds like complexity to me—more things for your users to remember.

PNG: Well, GIF, wouldn't the world be nice if we could fit all images into 256 colors? But we can't.

GIF: Hey, for line drawings, figures, that kind of thing, it's often very easy to fit images into 8 bits, and for that I look great.

JPEG: Ha, when is the last time you saw a photo stored in GIF? People have figured out your downsides, GIF.

GIF: Did I mention I can be transparent? You can take parts of me, and anything behind me shows right through.

PNG: You can't compete with me on that one, GIF. I can set any number of colors to transparent; you are limited to one color.

GIF: One color or many, who cares? One is all you need.

PNG: Not if you want to have anti-aliased transparent areas in your image!

GIF: Huh?

PNG: Yeah, you know, because I allow more than one color to be transparent, so you can have nice soft edges around the transparent areas.

Head First: That sounds like a nice feature. Can you do that, JPEG?

JPEG: No, but I'm not too worried about it; there aren't many photos you'd want to do that to. That's for logos.

PNG: Hmmm, I'm seeing my transparency used all over the Web.

Head First: Well, I'll have to think twice before doing a three-person interview again, but it sounds to me like GIF and PNG, you're great for logos and text images; JPEG, you're great for photos; and PNG, you come in handy if we want transparency as well as lots of colors. Bye!

PNG, JPEG, GIF: Wait, no, hold on!!!

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WHICH IMAGE FORMAT?

Congratulations: you've been elected "Grand Image Format Chooser" of the day. For each image below, choose the format that would best represent it for the Web.

	JPEG	or PNG	or GIF
	☐	☐	☐
	☐	☐	☐
	☐	☐	☐
	☐	☐	☐
	☐	☐	☐

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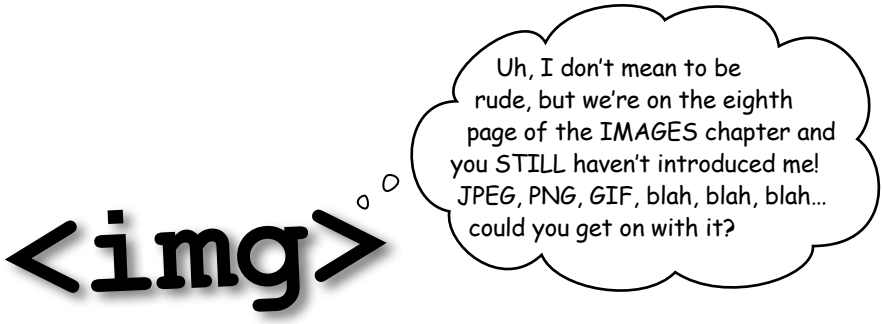

And now for the formal introduction: meet the <img> element.

We've held off on the introductions long enough. As you can see, there's more to dealing with images than just the HTML markup. Anyway, enough of that for now…it's time to meet the `<img>` element.

Let's start by taking a closer look at the element (although you've probably already picked up on most of how `<img>` works by now):

The <img> element is an inline element. It doesn't cause linebreaks to be inserted before or after it.

Here's the <img> element.

```
<img src="images/drinks.gif">
```

The src attribute specifies the location of an image file to be included in the display of the web page.

You already know <img> is a void element.

So, is that it? Not quite. There are a couple of attributes you'll want to know about. And of course you'll also want to know how to use the `<img>` element to reference images on the Web that aren't on your own site. But really, you already know the basics of using the `<img>` element.

Let's work through a few of the finer points of using the `<img>` element, and then put all this knowledge to work.

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<img>: it's not just relative links anymore

The `src` attribute can be used for more than just relative links; you can also put a URL in your `src` attribute. Images are stored on web servers right alongside HTML pages, so every image on the Web has its own URL, just like web pages do.

You'll generally want to use a URL for an image if you're pointing to an image at a *different* website (remember, for links and images on the *same* site, it's better to use relative paths).

Here's how you link to an image using a URL:

```
<img src="http://www.starbuzzcoffee.com/images/corporate/ceo.jpg">
```

To include an image using its URL, just put the whole URL of the image in the src attribute.

The URL is the path to the image, so the filename at the end is always the filename of an image. There's no such thing as a default image like there is for web pages.

Sharpen your pencil

Here's a "Sharpen your pencil" that is actually about pencils (oh, and images too). This exercise involves a bit of trivia: *Given a typical, brand-new pencil, if you drew one continuous line with it, using the entire pencil up, how long would the line be?*

What's that got to do with images? To find the answer, you're going to have to write some HTML. The answer to this trivia is contained in the image that is at the URL http://wickedlysmart.com/hfhtmlcss/trivia/pencil.png. Your job is to add an image to this HTML and retrieve the answer:

```
<html>
   <head>
      <title>Sharpen your pencil trivia</title>
   </head>
   <body>
      <p>How long a line can you draw with the typical pencil?</p>
      <p>
         
      </p>
   </body>
</html>
```

Put your image element here.

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Q: So the <img> element is quite simple—it just provides a way to specify the location of the image that needs to be displayed in the page?

A: Yes, that about sums it up. We'll talk about a couple of attributes you can add to the element. Later, you'll see a number of ways to use CSS to change the visual style of an image.

But there's a lot to know about the images themselves. What are the different image formats for? When should I use one over the other? How big should they be? How do I prepare images for use in a web page?

Q: We've learned that void elements are elements without content or a closing tag. We've also learned that the <img> element is void. But doesn't it have content (the image)?

A: Well, to be more precise, a void element is an element that doesn't have any content in the HTML page to put the opening and closing tags around. True, an image is content, but the <img> element refers to the image. The image isn't part of the HTML page itself. Instead, the image replaces the <img> element when the browser displays the page. And remember, HTML pages are purely text, so the image could never be directly part of the page. It's always a separate thing.

Q: Back to the example of a web page loading with images…when I load a web page, I don't see the images loading one after the other. Why?

A: Browsers often retrieve the images *concurrently*. That is, the browser makes requests for multiple images at the same time. Given the speed of computers and networks, this all happens fast enough that you usually see a page display along with its images.

Q: If I see an image on a web page, how do I determine its URL so that I can link to it?

A: Most browsers allow you to right-click on an image, which brings up a contextual menu with some choices. In these choices, you should see "Copy Image Address" or "Copy Image Link," which will place the URL in your clipboard. Another way to find the URL is to right-click and choose "Open Image in New Window," which will open the image in a browser window. Then you can get the URL of the image from the browser's address bar. A last option is to use your browser's View Source menu option and look through the HTML. Keep in mind, though, you might find a relative link to the image, so you'll have to "reconstruct" the URL using the website domain name and the path of the image.

Q: What makes a JPEG photo better than a GIF or PNG photo, or a GIF or PNG logo better than a JPEG logo?

A: "Better" is usually defined as some combination of image quality and file size. A JPEG photo will usually be much smaller than an equivalent-quality PNG or GIF, while a PNG or GIF logo will usually look better, and may have a smaller file size than in JPEG format.

Q: How do I choose between GIF and PNG? It seems like they are very similar.

A: PNG is the latest newcomer in graphic formats, and an interesting one because it can support both photos as well as logos. It also has more advanced transparency features than GIF. PNG is supported by all major browsers now, which wasn't true just a few years ago.

To choose between GIF and PNG, there are a few things to consider. First, PNG has slightly better compression than GIF, so for an image with the same number of colors (i.e., up to 256), your PNG file may be smaller. If you need more colors than GIF can offer, and JPEG isn't an option (for instance, you need transparency), PNG is definitely the way to go. However, if you need animation, then you should go with GIF because GIF is the only widely supported format that supports animation.

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Always provide an alternative

One thing you can be sure of on the Web is that you never know exactly which browsers and devices will be used to view your pages. Visitors are likely to show up with mobile devices, screen readers for the visually impaired, browsers that are running over very slow Internet connections (and may retrieve only the text, not the images, of a site), cell phones, Internet-enabled T-shirts…Who knows?

But in the middle of all this uncertainty, *you can be prepared*. Even if a browser can't display the images on your page, there is an alternative. You can give the visitor some indication of what information is in the image using the `<img>` element's `alt` attribute. Here's how it works:

```
<img src="http://wickedlysmart.com/hfhtmlcss/trivia/pencil.png"
     alt="The typical new pencil can draw a line 35 miles long.">
```

The alt attribute requires a bit of text that describes the image.

If the image can't be displayed, then this text is used in its place. It's like if you were reading the web page over the phone to someone, the alt text is what you'd say in place of the image.

Exercise

In this exercise you're going to see how your browser handles the alt attribute when you have a broken image. The theory goes that if an image can't be found, the alt attribute is displayed instead. But not all browsers implement this, so your results may vary. Here's what you need to do:

1. Take your HTML from the previous exercise.
2. Update the image element to include the `alt` attribute "The typical new pencil can draw a line 35 miles long."
3. Change the image name of "pencil.png" to "broken.png". This image doesn't actually exist, so you'll get a broken image.
4. Reload the page in your browser.
5. Finally, download a couple of other browsers and give this a try. Did you get different results?

For instance, you could try Firefox (http://www.mozilla.org/) or Opera (http://www.opera.com/).

Look at the end of the chapter to see our results…

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Sizing up your images

There's one last attribute of the `<img>` element you should know about—actually, they're a pair of attributes: `width` and `height`. You can use these attributes to tell the browser, up front, the size of an image in your page.

Here's how you use `width` and `height`:

```
<img src="images/drinks.gif" width="48" height="100">
```

The width attribute tells the browser how wide the image should appear in the page.

The height attribute tells the browser how tall the image should appear in the page.

Both width and height are specified using the number of pixels. If you're not familiar with pixels, we'll go into what they are in a little more detail later in this chapter. You can add width and height attributes to any image; if you don't, the browser will automatically determine the size of the image before displaying it in the page.

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Q: Why would I ever use these attributes if the browser just figures it out anyway?

A: On many browsers, if you supply the width and height in your HTML, then the browser can get a head start laying out the page before displaying it. If you don't, the browser often has to readjust the page layout after it knows the size of an image. Remember, the browser downloads images after it downloads the HTML file and begins to display the page. The browser can't know the size of the images before it downloads them unless you tell it.

You can also supply width and height values that are larger or smaller than the size of the image and the browser will scale the image to fit those dimensions. Many people do this when they need to display an existing image at a size that is larger or smaller than its original dimensions. As you'll see later, however, there are many reasons not to use width and height for this purpose.

Q: Do I have to use these attributes in pairs? Can I just specify a width or a height?

A: You can, but if you're going to go to the trouble to tell the browser one dimension, supplying the second dimension is about the same amount of work (and there isn't a lot to be gained by supplying just a width or a height unless you're scaling the image to a particular width or height).

Q: We've said many times that we are supposed to use HTML for structure, and not for presentation. These feel like presentation attributes. Am I wrong?

A: It depends on how you are using these attributes. If you're setting the image width and height to the correct dimensions, then it is really just informational. However, if you are using the width and height to resize the image in the browser, then you are using these attributes for presentation. In that case, it's probably better to consider using CSS to achieve the same result.

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Creating the ultimate fan site: myPod

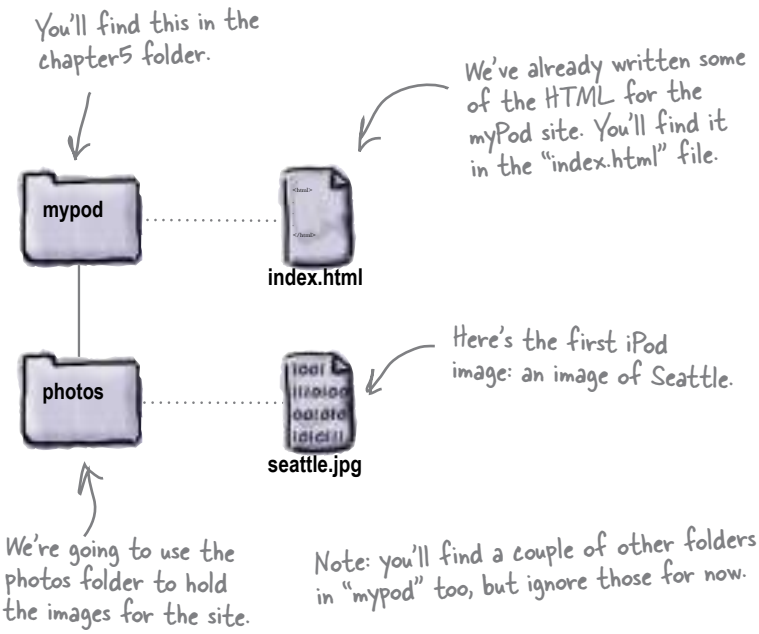
iPhones are fine too!

iPod owners love their iPods, and they take them everywhere. Imagine creating a new site called "myPod" to display pictures of your friends and their iPods from their favorite locations, all around the world.

My iPod in Seattle! You can see the Space Needle. You can't see the 628 coffee shops.

What do you need to get started? Just some knowledge of HTML, some images, and a love for your iPod.

We've already written some of the HTML for this site, but we haven't added the images yet—that's where you come in. But before you get to the images, let's get things set up; look for the "chapter5" folder in the sample source for the book. There you'll find a folder named "mypod". Open the "mypod" folder, and here's what you'll see inside:



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Check out myPod's "index.html" file

Open up the file "index.html", and you'll see work has already begun on myPod. Here's the HTML so far:

```
<html>
   <head>
      <title>myPod</title>
      <style type="text/css">
         body { background-color: #eaf3da;}
      </style>
   </head>
   <body>

      <h1>Welcome to myPod</h1>
      <p>
         Welcome to the place to show off your iPod, wherever you might be.
         Wanna join the fun? All you need is any iPod from the early classic
         iPod to the latest iPod Nano, the smallest iPod Shuffle to the largest
         iPod Video, and a digital camera. Just take a snapshot of your iPod in
         your favorite location and we'll be glad to post it on myPod. So, what
         are you waiting for?
      </p>

      <h2>Seattle, Washington</h2>
      <p>
         Me and my iPod in Seattle! You can see the
         Space Needle. You can't see the 628 coffee shops.
      </p>

   </body>
</html>
```

We threw in some **Ready Bake CSS** here. Just type this in for now. All it does is give the page a light green background. We'll be getting to CSS in a few chapters, promise!

This HTML should look familiar, as we're using the basic building blocks: <h1>, <h2>, and <p>.

And here's how it looks in the browser. Not bad, but we need images.

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Sharpen your pencil

As you can see, a lot of the HTML is already written to get myPod up and running. All you need to do is add an <img> element for each photo you want to include. There's one photo so far, "seattle_video.jpg", so go ahead and add an element to place that image in the page below. When you've finished, load the page in your browser and check out the view of Seattle.

This is where you need to place the first photo.

```
<html>
   <head>
      <title>myPod</title>
      <style type="text/css">
         body { background-color: #eaf3da;}
      </style>
   </head>
   <body>

      <h1>Welcome to myPod</h1>
      <p>
         Welcome to the place to show off your iPod, wherever you might be.
         Wanna join the fun? All you need is any iPod from, the early classic
         iPod to the latest iPod Nano, the smallest iPod Shuffle to the largest
         iPod Video, and a digital camera. Just take a snapshot of your iPod in
         your favorite location and we'll be glad to post it on myPod. So, what
         are you waiting for?
      </p>

      <h2>Seattle, Washington</h2>
      <p>
         Me and my iPod in Seattle! You can see the
         Space Needle. You can't see the 628 coffee shops.
      </p>

      <p>

      </p>

   </body>
</html>
```

Your <img> element is going to go right here.

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Whoa! The image is way too large

Well, the image is right there where it should be, but that is one *large* image. Then again, most of the images that come from digital cameras these days are that large (or larger). Should we just leave the image like it is and let visitors use the scroll bar? You're going to see there are a couple of reasons why that's a bad idea.

Let's take a look at the image and the browser and see just how bad this situation is…

Watch it!

If the image fits nicely in your browser window, then your browser may have an "auto image resize" option turned on. More on this in just a sec…

Here's our browser. It's about the size of the typical browser window.

And here's the "seattle.jpg" image you added to "index.html."

Here's the full size of the image, which is bigger than the size of the browser window…much bigger.

We could use the scroll bars to see the rest of the image, but wouldn't it be better if we could fit this image into the browser window?

The browser window is about 800 pixels wide.

The image is 1,200 pixels wide.

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Q: What's wrong with having the user just use the scroll bar to see the image?

A: In general, web pages with large images are hard to use. Not only can your visitors not see the entire image at once, but also using scroll bars is cumbersome. Large images also require more data to be transferred between the server and your browser, which takes a lot of time and may result in your page being very slow to display, particularly for users on dial-up or other slow connections.

Q: Why can't I just use the width and height attributes to resize the images on the page?

A: Because the browser still has to retrieve the entire large image before it scales it down to fit your page.

Q: You said the browser window is 800 pixels wide; what exactly does that mean?

A: Your computer's display is made up of millions of dots called pixels. If you look very closely at your display, you'll see them:

And while screen sizes and resolutions tend to vary (some people have small monitors, some large), most people typically set their browsers to somewhere between 800 and 1,280 pixels wide. So, around 800 pixels is a good rule of thumb for the maximum width of your images (and your web pages too, but we'll get to that in a later chapter).

Q: How do the number of pixels relate to the size of the image on the screen?

A: A good rule of thumb is 96 pixels to every inch, although with today's high resolution monitors and retinal displays, it can go higher. We used to use a standard of 72 pixels per inch (ppi), but to handle modern displays, the concept of a CSS pixel has been created. The CSS pixel is 1/96 of an inch (96 ppi). So for a 3" wide × 3" high image, you'd use 96 (pixels) × 3 (inches) = 288 × 288 pixels.

Q: Well, how large should I make my images then?

A: In general, you want to keep the width of your image to less than 800 pixels wide. Of course, you may want your images to be significantly smaller (or somewhat larger) depending on what you're using the image for. What if the image is a logo for your page? You probably want that small, but still readable. After all, you don't need a logo the width of the entire web page. Logos tend to run between 100 and 200 pixels wide. So, ultimately, the answer to your question depends on the design of your page. For photos—which you usually do want to view as large as possible—you may want to have a page of small thumbnail images that load quickly, and then allow the user to click on each thumbnail to see a larger version of the image. We'll get to all that shortly.

Q: I think my browser automatically resized the image of Seattle, because it fits perfectly in the window. Why did my browser do this?

A: Some browsers have a feature that resizes any image that doesn't fit within the width of your browser. But many browsers don't do this, so you don't want to rely on it. Even if every browser did have this feature, you'd still be transferring a lot more data than necessary between the server and browser, which would make your page slow to load and less usable. And keep in mind that an increasing number of people are viewing web pages on mobile devices, and large images will impact data usage on these devices.

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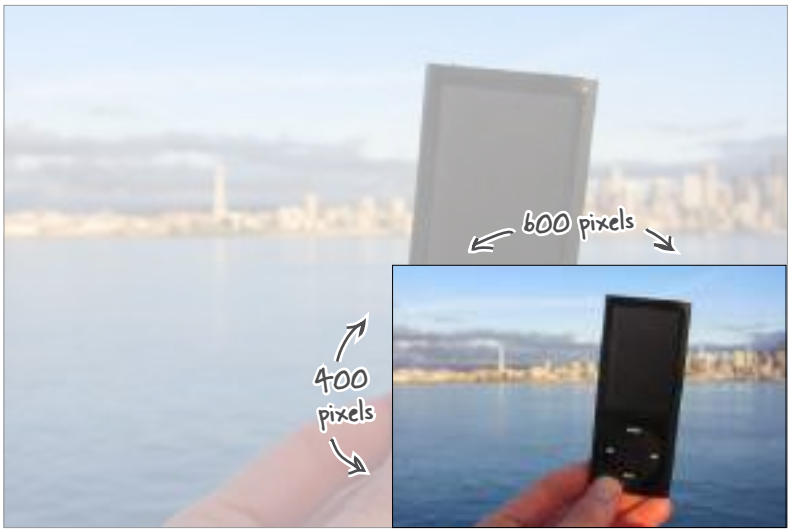
Resize the image to fit in the browser

Let's fix up this image so it fits the browser page better. Right now, this image is 1,200 pixels wide by 800 pixels tall (you'll see how to determine that in a sec). Because we want the width of the image to be less than 800 pixels, we need to decide on a width that would fit our myPod web page nicely. The whole point of myPod is viewing photos of iPods in their surroundings, so we probably want to have reasonably large images. If we reduce this image size by one-half to 600 pixels wide by 400 pixels high, that will still take up most of the browser width, while still allowing for a little space on the sides. Sound good? Let's get this image resized…



We need to resize the image so that it's still reasonably large, but is less than 800 pixels wide. 600 seems like a nice width that happens to be one-half the current size.

Here's what you're going to do:

1. **Open the image using a photo editing application.**
2. **Reduce the image size by one-half (to 600 pixels by 400 pixels).**
3. **Save the image as "seattle_video_med.jpg".**

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Before we get started, which photo editing application are we going to use to resize the image? I have Photoshop Elements. Will that work?

Good question—there are lots of photo editing applications on the market (some freely available), which are all quite similar. We're going to use Adobe's Photoshop Elements to resize the images, because it is one of the most popular photo editing applications, and is available on both Windows and the Macintosh. If you own another photo editing application, you should have no problem following along and translating each editing task to your own application.

If you don't yet have a photo editing application, you might first check to see if there was one included with your operating system. If you have a Mac, you can use iPhoto to edit your photos. If you're a Windows user, you might find Microsoft's Digital Image Suite on your computer already. If you still don't have an editing application available to you, follow along and for each step, you can use the HTML and images included in the example folders.

If you don't have Adobe Photoshop Elements, but you'd like to follow along for the rest of the chapter with it, you can download it and try it out free for 30 days. The URL to download it is: http://www.adobe.com/go/tryphotoshop_elements.

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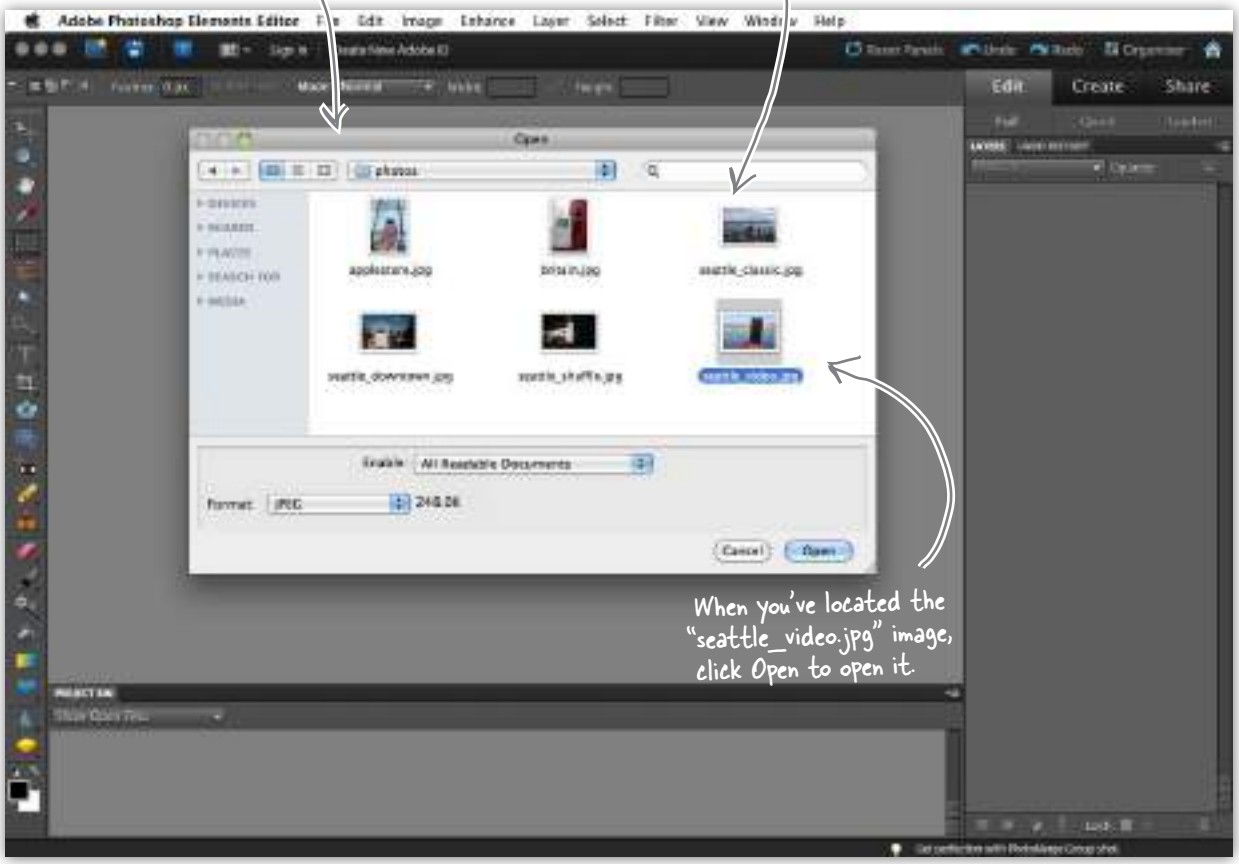
Open the image

First, start your photo editing application and open the "seattle_video.jpg" image. In Photoshop Elements, you'll want to choose the "Open…" menu option under the File menu, which will open the Open dialog box. You're going to use this to navigate to the image "seattle_video.jpg" in the "chapter5/mypod/photos" folder.

Here's the Open dialog box. Use this dialog to navigate to the "seattle_video.jpg" image.

As you navigate through folders, you'll see a preview of the images in those folders here.



When you've located the "seattle_video.jpg" image, click Open to open it.

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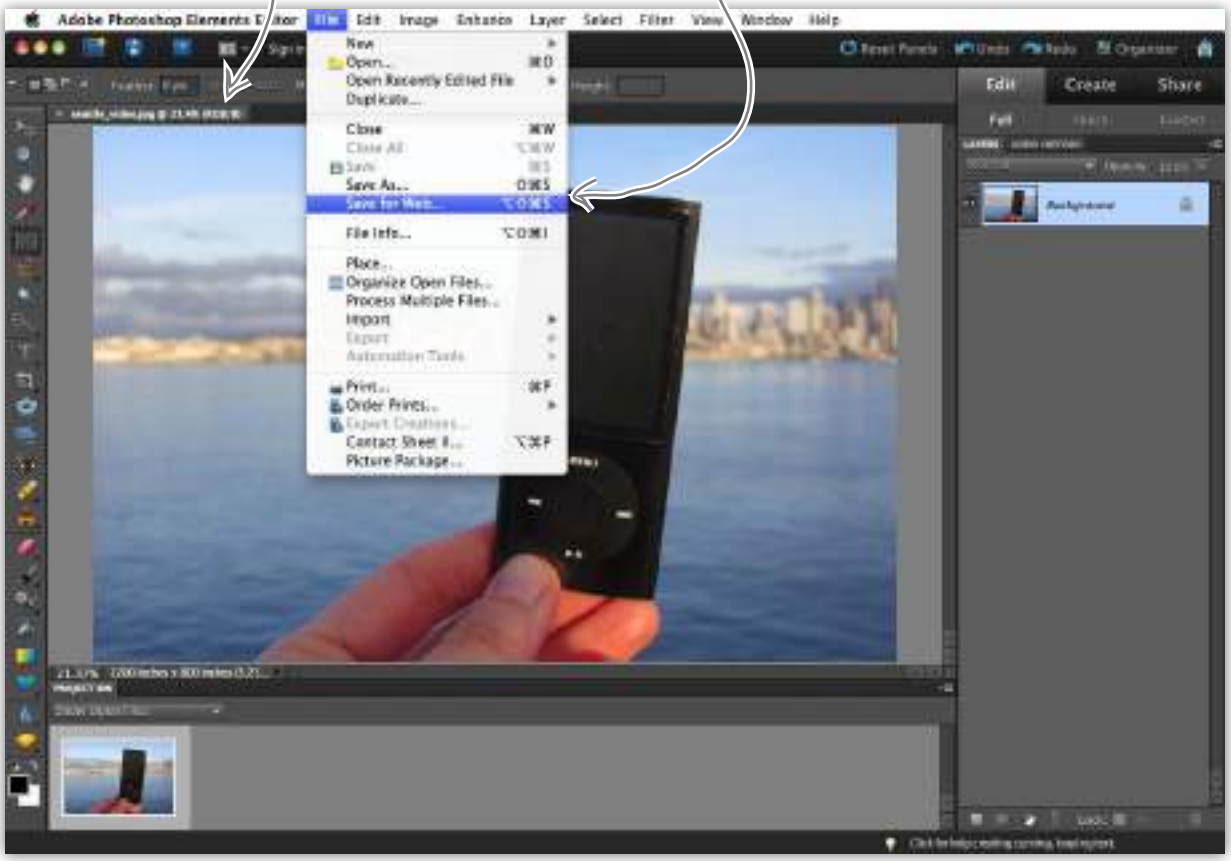
Resizing the image

Now that "seattle_video.jpg" is open, we're going to use the "Save for Web" dialog to both resize the image and save it. To get to that dialog box, just choose the "Save for Web" menu option from the File menu.

Here's the "seattle_video.jpg" image in Photoshop Elements.

To resize the image, choose "Save for Web" from the File menu.



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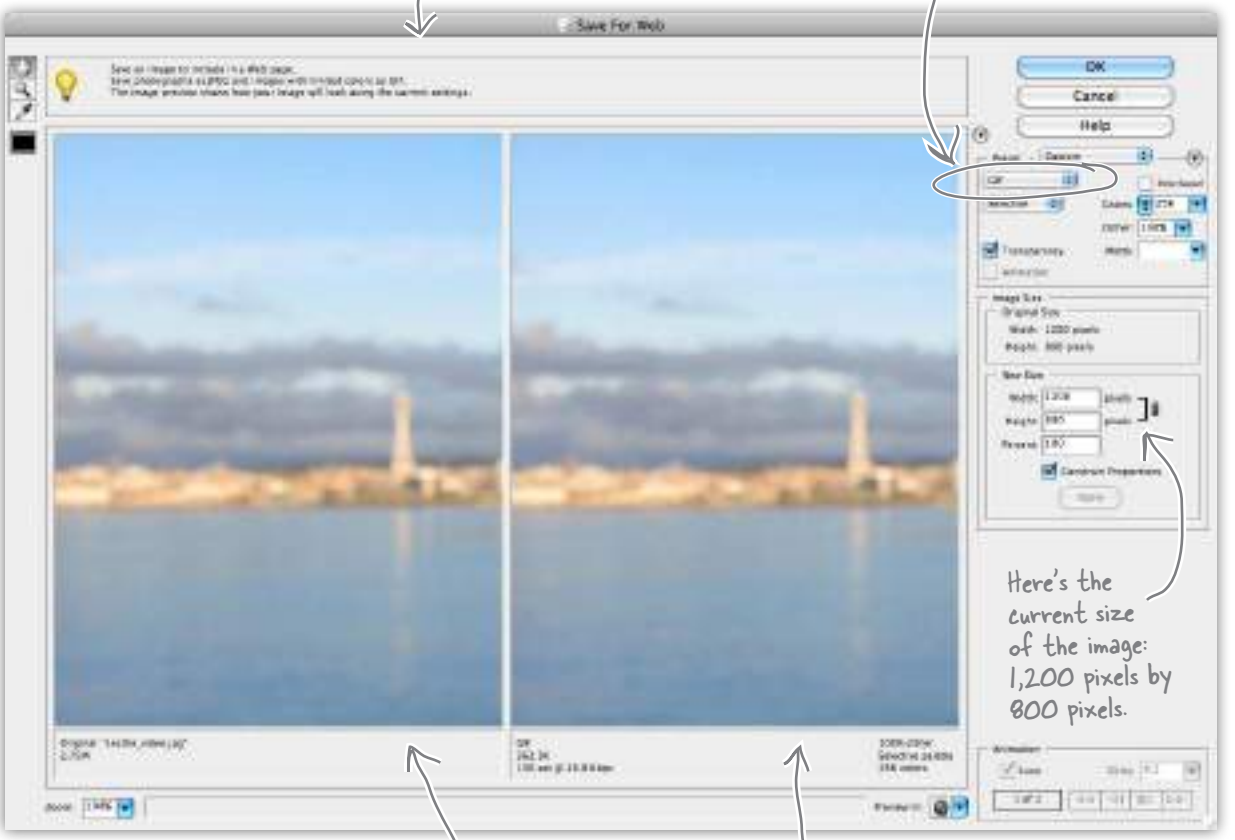
Resizing the image, continued...

After you've selected the "Save for Web" menu option, you should see the dialog box below; let's get acquainted with it before we use it.

This dialog lets you do all kinds of interesting things. For now, we're going to focus on how to use it to resize and save images in JPEG format for web pages.

Here's where you choose the format to save your file. Currently it's set to save as GIF; we're going to change this to JPEG in a couple of pages...



Here's the current size of the image: 1,200 pixels by 800 pixels.

This split window shows you your original image on the left, and the image in the format you're saving it for the Web on the right. Currently this is showing GIF format; we'll be changing this to JPEG in an upcoming step.

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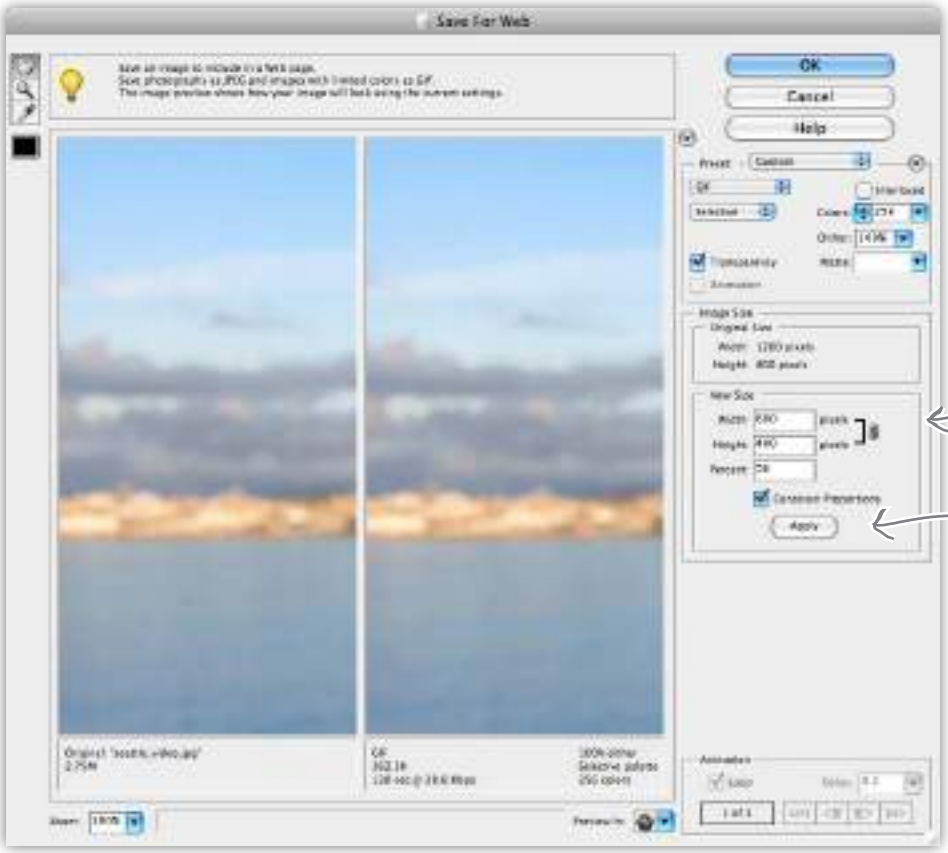
As you can see, there's a lot of functionality built into this dialog. Let's put it to good use. To resize the image, you need to change the width to 600 pixels and the height to 400 pixels. Then you need to save the image in JPEG format. Let's start with the resize…

(1) Change the image size here to a width of 600 and a height of 400. If you have Constrain Proportions checked, then all you have to do is type the new width, 600, and Elements will change the height to 400 for you.



(2) Once the width and height are set correctly, click Apply to let Elements know this is the size you want.

This will not affect the original image, just the file you're going to save.

You must click Apply to reduce the image size; otherwise, the image will be saved at its original width and height.

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You've resized—now save

Now you just need to save the image in the correct format (JPEG). To do that, you need to choose JPEG format and set the quality to Medium. We'll talk more about quality in a sec.

(1) Now that the image size is set, you just need to choose the format for the image. Currently it's set to save as GIF; change this to JPEG like we've done here.

(2) Set the quality to Medium.

(3) That's it; click OK and go to the next page.

Notice that when you clicked Apply in the previous step, the image was resized and redisplayed.

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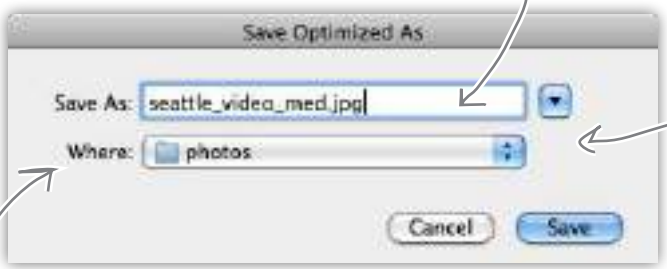
Save the image

After you click OK, you'll get a Save dialog. Save the image as "seattle_video_med.jpg" so you don't overwrite the original photo.

Change the filename to seattle_video_med.jpg.



Make sure you're saving the image in the "mypod/photos" folder.

Notice that you're changing the filename from "seattle_video.jpg" to "seattle_video_med.jpg". Why? People usually like to save their original, high-quality, big photos for printing, and put smaller versions on the Web. If you saved this as "seattle_video.jpg", you'd be losing the original photo!

Click Save to save the image.

there are no Dumb Questions

Q: Can you say more about the quality setting in "Save for Web"?

A: The JPEG format allows you to specify the level of image quality you need. The lower the quality, the smaller the file size. If you look at the preview pane in the "Save for Web" dialog, you can see both the quality and file size change as you change the quality settings.

Image format

Image size (1K equals 1,024 bytes in size).

Photoshop Elements even tells you how long it would take to transfer over a dial-up modem to a browser.

The best way to get a feel for quality settings and the various image formats is to experiment with them on your own images. You'll soon figure out what quality levels are needed for your image and the type of web page you're developing. You'll also get to know when to use JPEG versus other formats.

Q: What is the number 30 next to the Quality label in the JPEG Options dialog box?

A: The number 30 is what Photoshop Elements considers Medium quality. JPEG actually uses a scale of 1–100%, and Low, Medium, High, etc. are just preset values that many photo editing applications use.

Q: Couldn't I just use the <img> element's width and height attributes to resize my image instead?

A: You could use the width and height attributes to resize an image, but that's not a good idea. Why? Because if you do that, you're still downloading the full-size image, and making the browser do the work to resize the image (just like when you have the auto resize option on in browsers that support that feature). The width and height attributes are really there to help the browser figure out how much space to reserve for the image; if you use them, they should match the actual width and height of the image.

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Fixing up the myPod HTML

Once you've saved the image, you can close Photoshop Elements. Now all you need to do is change the myPod "index.html" page to include the new version of the photo, "seattle_video_med.jpg". Here's a snippet of the "index.html" file, showing only the parts you need to change.

```
<html>
   <head>
      <title>myPod</title>
      <style type="text/css">
         body { background-color: #eaf3da;}
      </style>
   </head>
   <body>
      .
      .
      .
      <h2>Seattle, Washington</h2>
      <p>
         Me and my iPod in Seattle! You can see the
         Space Needle. You can't see the 628 coffee shops.
      </p>

      <p>
        <img src="photos/seattle_video_med.jpg" alt="My iPod in Seattle, WA">
      </p>

   </body>
</html>
```

The rest of the HTML goes here. You've already got it in your "index.html" file.

All you need to do is change the filename in the <img> element to the name of the image you just made: "seattle_video_med.jpg".

And now for the test drive...

Go ahead and make the changes, save them, and reload "index.html" in your browser. Things should look much better. Now the image is sized just right to give your visitors a good view—without overwhelming them with a large photo.

Now the image fits nicely in the browser window. And it's a smaller file size too, which will help the page load more quickly.

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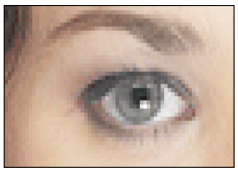
WHICH IMAGE FORMAT?²

Your task this time: open the file "chapter5/testimage/eye.jpg" in Photoshop Elements. Open the "Save for Web" dialog and fill in the blanks below by choosing each quality setting for JPEG (Low, Medium, High, etc.), as well as PNG-24 and GIF. You'll find this information in the preview pane below the image. Once you've finished, determine which setting makes the most sense for this image.



Format	Quality	Size	Time	Winner
PNG-24	N/A			☐
JPEG	Maximum			☐
JPEG	High			☐
JPEG	Medium			☐
JPEG	Low			☐
GIF	N/A			☐

Try PNG-8 too!

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More photos for myPod

A new batch of photos has arrived for myPod: three more from Seattle and a few from a friend in Britain. The photos have already been resized to less than 800 pixels wide. Add the <img> elements for them (you'll find the images already in the photos folder):

```
<html>
   <head>
      <title>myPod</title>
      <style type="text/css">
         body { background-color: #eaf3da;}
      </style>
   </head>
   <body>
      <h1>Welcome to myPod</h1>
      <p>
         Welcome to the place to show off your iPod, wherever you might be.
         Wanna join the fun? All you need is any iPod, from the early classic
         iPod to the latest iPod Nano, the smallest iPod Shuffle to the largest
         iPod Video, and a digital camera. Just take a snapshot of your iPod in
         your favorite location and we'll be glad to post it on myPod. So, what
         are you waiting for?
      </p>

      <h2>Seattle, Washington</h2>
      <p>
         Me and my iPod in Seattle! You can see the
         Space Needle. You can't see the 628 coffee shops.
      </p>

      <p>
        <img src="photos/seattle_video_med.jpg" alt="My video iPod in Seattle, WA">
        <img src="photos/seattle_classic.jpg" alt="A classic iPod in Seattle, WA">
        <img src="photos/seattle_shuffle.jpg" alt="An iPod Shuffle in Seattle, WA">
        <img src="photos/seattle_downtown.jpg" alt="An iPod in downtown Seattle, WA">
      </p>

      <h2>Birmingham, England</h2>
      <p>
         Here are some iPod photos around Birmingham. We've obviously got some
         passionate folks over here who love their iPods. Check out the classic
         red British telephone box!
      </p>

      <p>
        <img src="photos/britain.jpg" alt="An iPod in Birmingham at a telephone box">
        <img src="photos/applestore.jpg" alt="An iPod at the Birmingham Apple store">
      </p>
   </body>
</html>
```

Feel free to add some of your own photos here as well. Just remember to resize them first.

Let's keep all the Seattle photos together.

Same with the Birmingham photos...

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Taking myPod for another test drive

At this point we don't need to tell you to reload the page in your browser; we're sure you're way ahead of us. Wow, what a difference a few images make, don't you think? This page is starting to look downright interesting.

But that doesn't mean you're there yet. While you've got a great set of images on the page, and even though you've already resized them, the images are still quite large. Not only is the page going to load more and more slowly as you add more images, but also the user has to do a lot of scrolling to see them all. Wouldn't it be better if users could see a small "thumbnail" image for each photo, and then click on the thumbnail to see the larger image?

Here's what the page looks like now, with all the images.

And here's what the page looks like now, close up.

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Reworking the site to use thumbnails

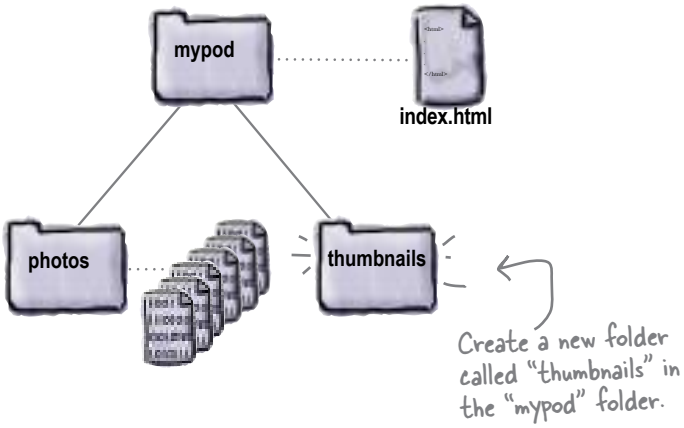
You're now going to make this page more usable by substituting a smaller image (which we call a *thumbnail*) for each photo, and then you'll create a link from that thumbnail to each of the larger photos. Here's how you're going to do this, one step at a time:

1. Create a new directory for the thumbnails.
2. Resize each photo to 150 by 100 pixels and save it in a "thumbnail" folder.
3. Set the `src` of each `<img>` element in "index.html" to the thumbnail version of the photo.
4. Add a link from each thumbnail to a new page containing the larger photo.

Create a new directory for thumbnails

To keep things organized, create a separate folder for the thumbnail images. Otherwise, you'll end up with a folder of larger images and small thumbnails all lumped together, which could get quite cluttered after you've added a significant number of photos.

Create a folder called "thumbnails" under the "mypod" folder. If you're working from the book example files, you'll find this folder already in there.



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Create the thumbnails

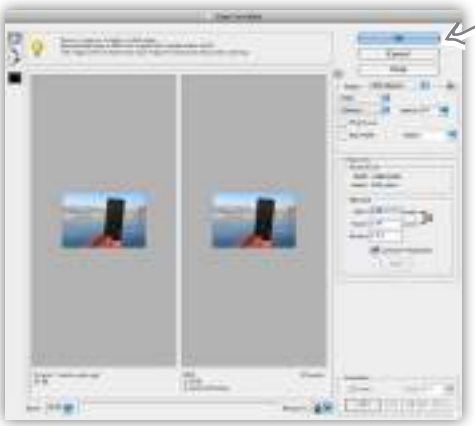
You've got a place to put your thumbnails, so let's create them. Start by opening "seattle_video_med.jpg" with your photo editing application. You're going to resize it to 150 by 100 pixels using the same method you used to create the 600 by 400 version:

In Photoshop Elements, choose the "Save for Web" menu option.

Then change the width to 150 and the height to 100 and click Apply.

Don't forget to change the format to JPEG, Medium quality.

Finally, click OK.



With the image resized, choose OK and save it as the same name but *in the thumbnail folder*. **Be careful**: if you save it to the "photos" folder, you'll be replacing the larger image.

Now, repeat this for each photo in your "photos" folder.

If you're working with the example files, you'll find the thumbnails already in the "thumbnails" folder, so you don't have to do every one (after all, you're learning HTML, not batch photo processing).

What about the photos from Birmingham—they are taller than they are wide. Does 150x100 make sense?

Good catch. Because these images are taller than they are wide, we have two choices: we can switch the dimensions and make them 100 by 150, or we can crop each image and make a 150-by-100-pixel thumbnail from it. We're going to make ours 100 by 150; feel free to crop them and create 150-by-100-pixel images if you'd like to explore how to do that in your photo editing application.

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Rework the HTML to use the thumbnails

Now you just need to change the HTML so that the <img> elements get their images from the "thumbnails" folder rather than the "photos" folder. And because you're currently using relative paths like "photos/seattle_video_med.jpg", that's going to be simple: for each <img> element, all you need to do is change the folder from "photos" to "thumbnails".

```
<html>
   <head>
      <title>myPod</title>
      <style type="text/css">
         body { background-color: #eaf3da;}
      </style>
   </head>
   <body>
      <h1>Welcome to myPod</h1>
      <p>
         Welcome to the place to show off your iPod, wherever you might be.
         Wanna join the fun? All you need is any iPod, from the early classic
         iPod to the latest iPod Nano, the smallest iPod Shuffle to the largest
         iPod Video, and a digital camera. Just take a snapshot of your iPod in
         your favorite location and we'll be glad to post it on myPod. So, what
         are you waiting for?
      </p>

      <h2>Seattle, Washington</h2>
      <p>
         Me and my iPod in Seattle! You can see the
         Space Needle. You can't see the 628 coffee shops.
      </p>

      <p>
        <img src="thumbnails/seattle_video_med.jpg" alt="My video iPod in Seattle, WA">
        <img src="thumbnails/seattle_classic.jpg" alt="A classic iPod in Seattle, WA">
        <img src="thumbnails/seattle_shuffle.jpg" alt="An iPod Shuffle in Seattle, WA">
        <img src="thumbnails/seattle_downtown.jpg" alt="An iPod in downtown Seattle, WA">
      </p>

      <h2>Birmingham, England</h2>
      <p>
         Here are some iPod photos around Birmingham. We've obviously got some
         passionate folks over here who love their iPods. Check out the classic
         red British telephone box!
      </p>

      <p>
        <img src="thumbnails/britain.jpg" alt="An iPod in Birmingham at a telephone box">
        <img src="thumbnails/applestore.jpg" alt="An iPod at the Birmingham Apple store">
      </p>
   </body>
</html>
```

All you need to do is change the folder from "photos" to "thumbnails".

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Take myPod for another test drive

Ahhh…much better. Visitors can see all the available pictures at a glance. They can also tell which photos go with each city more easily. Now we need to find a way to link from each thumbnail to the corresponding large image.

Wait a sec, don't you think you're pulling a fast one? The images used to be on top of each other; now they're side by side.

Right, but remember the <img> element is an inline element.

In other words, we didn't "pull anything." Because `<img>` is displayed as an inline element, it doesn't cause linebreaks to be inserted before and after the element is displayed. So, if there are several images together in your HTML, the browser will fit them side by side if the browser window is wide enough.

The reason the larger photos weren't side by side is because the browser didn't have room to display them next to each other. Instead, it displayed them on top of each other. A browser always displays vertical space before and after a block element, and if you look back at the screenshots, you'll see the images are right on top of each other with no space in between. That's another sign `<img>` is an inline element.

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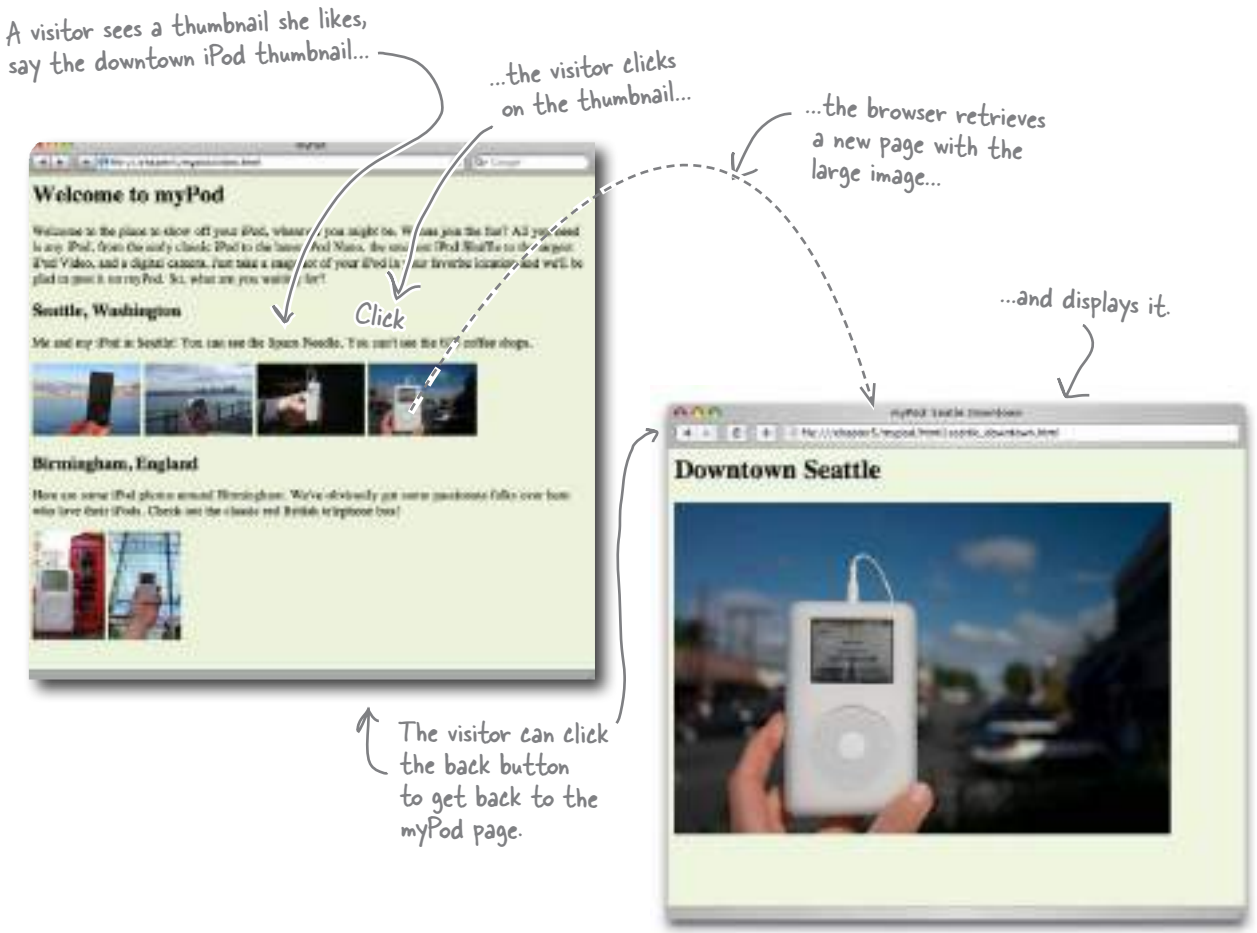
Turning the thumbnails into links

You're almost there. Now you just need to create a link from each thumbnail image to its larger version. Here's how this is going to work:



To do this you need two things:

1. **A page to display each photo along with a heading that describes its content.**
2. **A link from each thumbnail in "index.html" to its corresponding photo page.**

Let's create the pages first, and then we'll come back and finish off the links.

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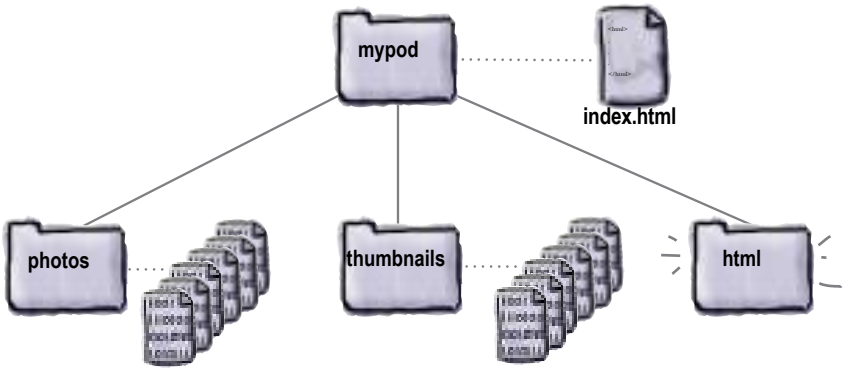
Create individual pages for the photos

First, create a new folder called "html" to hold these individual pages, just below the "mypod" folder:



As you've probably guessed, we've already created this folder for you in the book examples.

Now we're going to create one HTML file for each photo. If the photo is called "seattle_video_med.jpg", then let's call the HTML file "seattle_video_med.html" just to be consistent. In each HTML file, we'll have a heading that describes the photo, followed by the photo. Here's the HTML for the first Seattle photo. All the other pages will follow this same format:

```
<html>
   <head>
      <title>myPod: Seattle Ferry</title>
      <style type="text/css"> body { background-color: #eaf3da; } </style>
   </head>
   <body>
      <h1>Seattle Ferry</h1>
      <p>
         <img src="../photos/seattle_video_med.jpg" alt="A video iPod on the ferry">
      </p>
   </body>
</html>
```

Title for the page. This should describe the photo.

Here's our ready bake CSS again, just to keep the page a consistent color.

Here we give the page a descriptive heading.

Here's the <img> element that points to the large "seattle_video_med.jpg" photo. Let's also give the image a descriptive alt attribute.

Notice that we need to use ".." in the relative path because the "html" folder is a sibling of the "photos" folder, so we have to go up one folder and then down into "photos" when using relative links.

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If you look in the "html" folder in the chapter example files, you'll find all of the single photo pages already there, except one—the page for "seattle_downtown.jpg". Create a page called "seattle_downtown.html" in the "html" folder, and test it out. Get this working before you move on. You'll find the answer in the back of the chapter if you have any problems.

So, how do I make links out of images?

You've got your large photos, your smaller thumbnails, and even a set of HTML pages for displaying individual photos. Now you need to put it all together and get those thumbnails in "index.html" linked to the pages in the "html" folder. But how?

To link an image, you put the `<img>` element inside an `<a>` element, like this:

```
<a href="html/seattle_downtown.html">
    <img src="thumbnails/seattle_downtown.jpg"
         alt="An iPod in downtown Seattle, WA">
</a>
```

And here's an <a> opening tag just before the <img> element.

The href is linked to the new HTML page for the photo, "seattle_downtown.html", which is in the "html" directory.

Here's the <img> element for the "seattle_downtown.jpg" thumbnail, just as it is in the "index.html" file.

Here's the closing <a> tag.

The <img> element is nested directly inside the <a> element.

Once you've placed the `<img>` element into an `<a>` element, the browser treats the image as a clickable link. When you click the image, the browser will retrieve the page in the `href`.

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Add the image links to "index.html"

This is the last step. You just need to wrap <a> elements around each thumbnail's <img> element in your "index.html" file. Remember, the href of each <a> element should link to the page containing the large version of the image in the "html" folder. Make sure that your links, thumbnails, and pages all match up correctly.

Here's the complete "index.html" file. All you need to do is add the HTML marked in gray.

```
<html>
   <head>
      <title>myPod</title>
      <style type="text/css">
         body { background-color: #eaf3da;}
      </style>
   </head>
   <body>

      <h1>Welcome to myPod</h1>
      <p>
         Welcome to the place to show off your iPod, wherever you might be.
         Wanna join the fun? All you need is any iPod, from the early classic
         iPod to the latest iPod Nano, the smallest iPod Shuffle to the largest
         iPod Video, and a digital camera. Just take a snapshot of your iPod in
         your favorite location and we'll be glad to post it on myPod. So, what
         are you waiting for?
      </p>

      <h2>Seattle, Washington</h2>
      <p>
         Me and my iPod in Seattle! You can see the
         Space Needle. You can't see the 628 coffee shops.
      </p>

      <p>
      <a href="html/seattle_video_med.html">
         <img src="thumbnails/seattle_video_med.jpg" alt="My video iPod in Seattle, WA">
      </a>
      <a href="html/seattle_classic.html">
         <img src="thumbnails/seattle_classic.jpg" alt="A classic iPod in Seattle, WA">
      </a>
      <a href="html/seattle_shuffle.html">
         <img src="thumbnails/seattle_shuffle.jpg" alt="A iPod Shuffle in Seattle, WA">
      </a>
```


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```
      <a href="html/seattle_downtown.html">
         <img src="thumbnails/seattle_downtown.jpg" alt="An iPod in downtown Seattle, WA">
      </a>
      </p>

      <h2>Birmingham, England</h2>
      <p>
         Here are some iPod photos around Birmingham. We've obviously got some
         passionate folks over here who love their iPods. Check out the classic
         red British telephone box!
      </p>

      <p>
      <a href="html/britain.html">
        <img src="thumbnails/britain.jpg" alt="An iPod in Birmingham at a telephone box">
      </a>
      <a href="html/applestore.html">
        <img src="thumbnails/applestore.jpg" alt="An iPod at the Birmingham Apple store">
      </a>
      </p>
   </body>
</html>
```

For each thumbnail image, wrap an <a> element around it. Just be careful to get the right href in each link!

Add these <a> elements to your "index.html" file. Save, load into your browser, and check out myPod!

there are no Dumb Questions

Q: When we put an <a> element around text, we get an underline. Why don't we get something equivalent with images?

A: Actually, Internet Explorer puts a border around an image to show it is linked. (Our browser, Safari, doesn't do that.) If your browser puts a border around or a line under your linked images, and you don't like it, hold on a few more chapters and you'll learn how to change that with CSS. Also notice that when you pass your mouse over an image, your cursor will change to indicate you can click on the linked image. In most cases your users will know an image is linked by context and by the mouse cursor, even if there's no border.

Q: Can't we just link to the JPEG image directly without all those HTML pages? I thought the browser was smart enough to display images by themselves.

A: You're right; you could link directly to the image, like this: ... . If you did that and clicked on the link, the browser would display the image by itself on a blank page. In general, though, linking directly to an image is considered bad form, because you usually want to provide some context for the images you are displaying.

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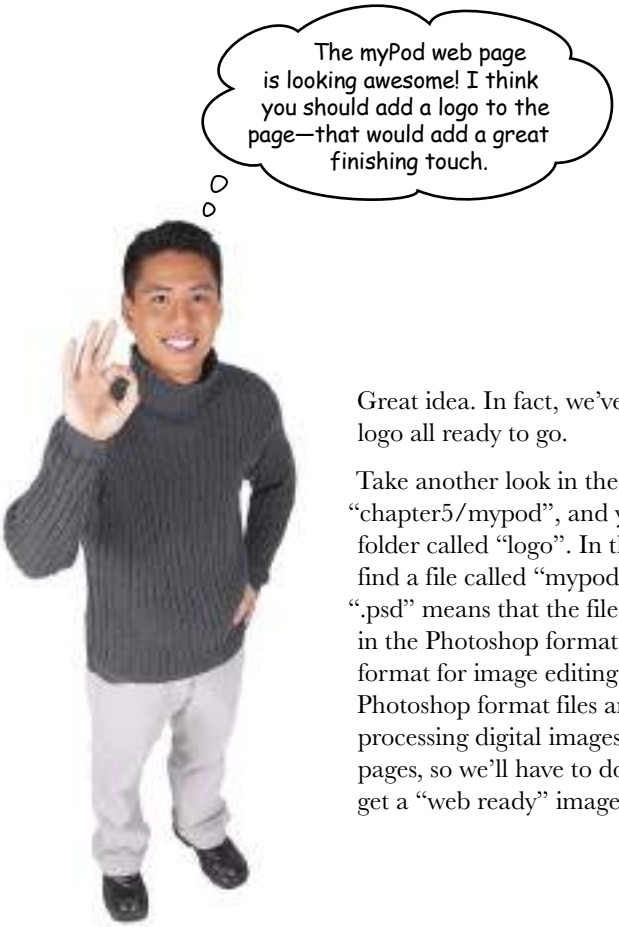

Great idea. In fact, we've got a myPod logo all ready to go.

Take another look in the folder "chapter5/mypod", and you'll find a folder called "logo". In that folder you'll find a file called "mypod.psd". The ".psd" means that the file has been saved in the Photoshop format, a common format for image editing software. But Photoshop format files are meant for processing digital images, not for web pages, so we'll have to do some work to get a "web ready" image from it.

Many photo editing applications understand .psd files, so even if you don't have Photoshop Elements, follow along for the next few pages. If your application can't open the ".psd" file, you'll find the images from each step in the "logo" folder.

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Open the myPod logo

Let's check out the myPod logo: open up the file "mypod.psd" in the "chapter5/mypod/logo" folder in Photoshop Elements:

You'll find the "logo" folder in the "chapter5/mypod" folder.

If your photo editing application won't open the file, follow along anyway—the same principles apply for other formats as well.

A closer look...

Nice logo; it's got some typography combined with two circles, one gray and one white (obviously inspired by the click-wheel controls on the classic iPod).

But what is that checkered pattern in the background? That's the way most photo editing applications show you areas that are transparent. Keep all that in mind as we choose a graphic format for the logo…

Whenever you see this checkered pattern, that indicates a transparent area in the image.

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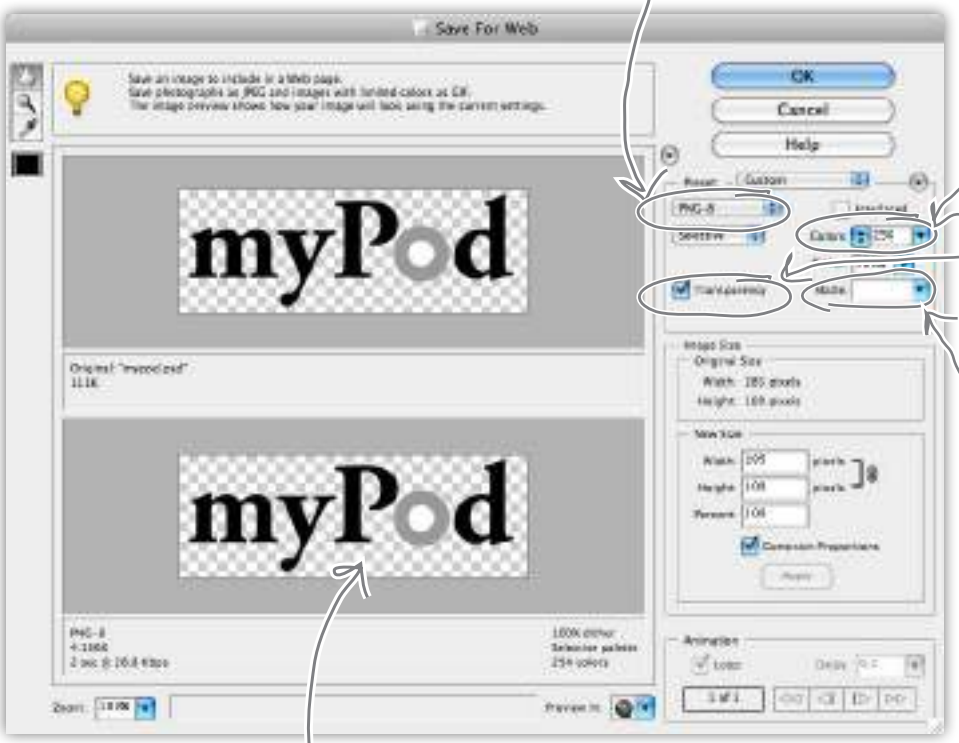
What format should we use?

You already know that we have a couple of options in deciding how to save this image: we could use JPEG, PNG, or GIF. This logo uses only three colors, text, and some geometric shapes. From what you've learned about the two formats, you're probably leaning toward PNG or GIF. Either would be fine; the PNG might be a slightly smaller file at the same quality, so we'll go with PNG. And, because we only have three colors, we'll be safe using PNG-8 which allows only 256 colors, so using this format will reduce the file size even more.

So, go ahead and choose the "Save for Web" option under the File menu, and then choose PNG-8 in the format drop-down. You'll see we have a few more options. Let's take a look…

Remember, use this pull-down menu to set the format. We're going to set the format to PNG-8 to save the logo.

Here's where Photoshop Elements shows you the number of colors being used to save the PNG. It's already set to the maximum for PNG-8, 256. We'll leave it there.



When you set the format to PNG, this Transparency checkbox appears. By default, it's checked. Do we want a transparent background?

Also note the Matte option. This is related to transparency, as you'll see in a sec.

Try unchecking the Transparency checkbox: you'll see the PNG preview at the bottom change to a white background.

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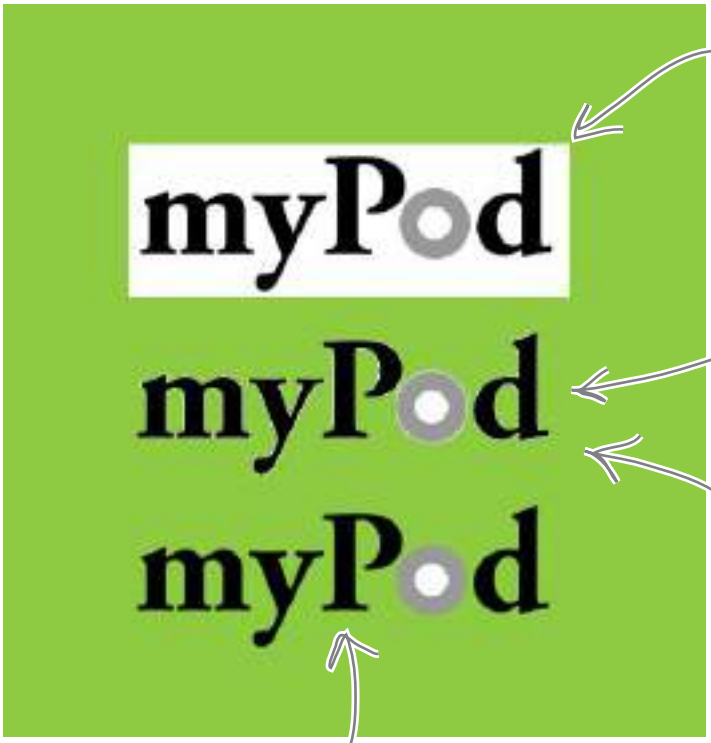
To be transparent, or not to be transparent? That is the question...

The myPod logo is going to be placed on a light green background, so you might think that transparency is going to be a good thing, right? Well, let's compare how the logo looks using a few options in the "Save for Web" dialog:

Here's the logo saved in three different ways and displayed on a web page with a green background.



Without transparency, things look pretty bad. Clearly, a white background isn't going to work on a green web page. (It might, however, work just fine on a white web page).

Here's what we get if we check Transparency and save. Better... but what's that white "halo" around the letters in the logo?

The halos happen because the photo editing application creates a "matte" to soften the text's edges against the background color. When it did that for this logo, however, it assumed it was softening the edges against a white background.

Ah, now we're talking; this looks great. For this version, we told Photoshop Elements to create the matte around the text using a green background. How? We'll show you next.

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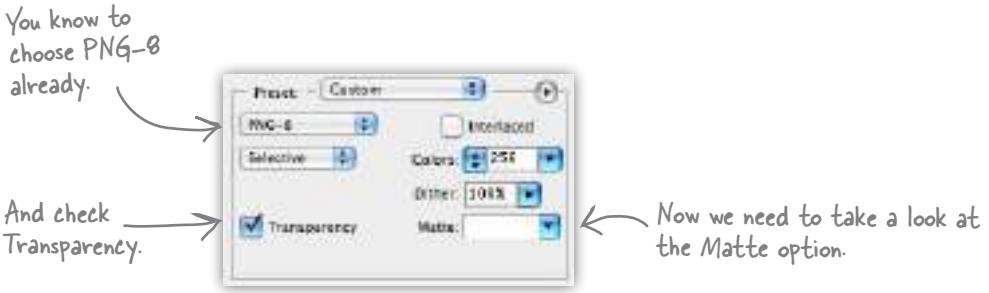
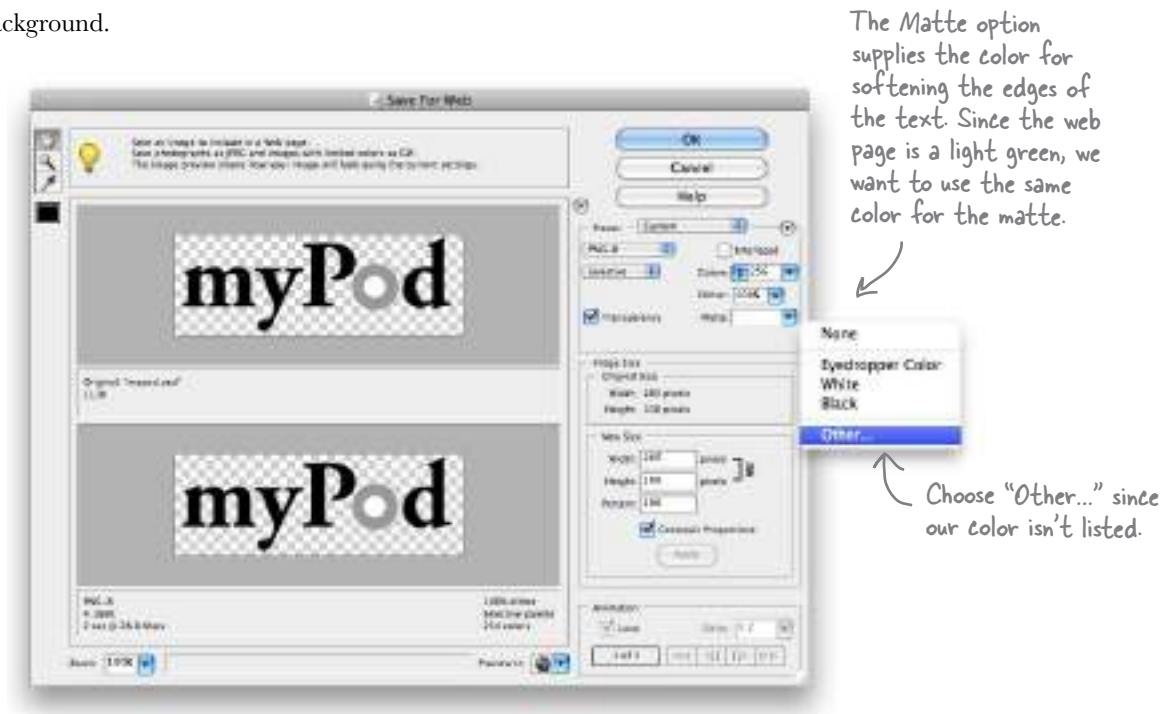
Save the transparent PNG

You know you want a transparent PNG version of the logo, and you also know we'll need to use a matte to prevent the halos around the text. Let's check out the PNG panel of the "Save for Web" dialog.



The Matte option allows you to select the color for the matte around the text. And we want that to be the color of the web page background.



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Wait, what *is* the color of the web page background?

Remember that **Ready Bake CSS** in the myPod "index.html" file? That CSS is what sets the background color of the page to light green. And that's where we can get the color:

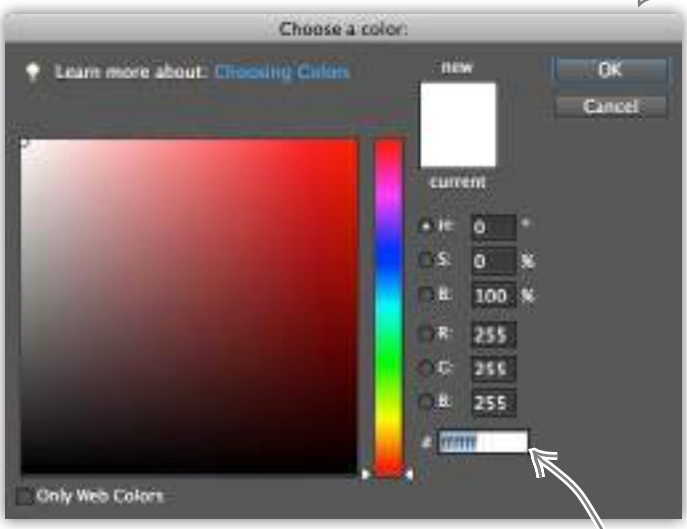
```
<style type="text/css">
   body { background-color: #eaf3da; }
</style>
```

Here's the background color right here.

What? You can't tell that's light green? For now, take our word for it; we'll come back to this in a few chapters and explain all about colors.

Set the matte color

When you click on the Matte pull-down menu and choose the "Other…" menu option, Photoshop Elements will bring up the Color Picker dialog.



The Color Picker gives you a lot of different ways to choose the matte color. We just want to set it to the background color of the web page, and we already know that is eaf3da...

...which is going to go right here.

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Set the matte color, continued

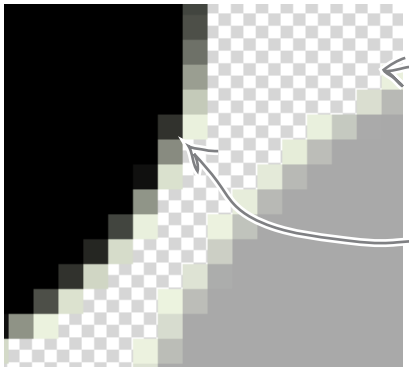
Go ahead and enter the color, "eaf3da", into the "Color Picker" dialog box. You'll see the color change to the background color of the myPod page.

Type these letters in right here. This box is designed specifically for colors written in the web format. You can type the letters in upper- or lowercase; it doesn't matter.

Once you've typed the color into the Color Picker, click OK and it will apply the change to the logo.

Check out the logo with a matte

Now take a close look at the logo again in the preview pane. You'll see Photoshop Elements has added a light green matte around the hard edges, which will give the myPod logo text a softer, more polished look when the logo is in the web page.



Now, when you look close up at the logo, you'll see the matte matches the green color in the background of the myPod web page.

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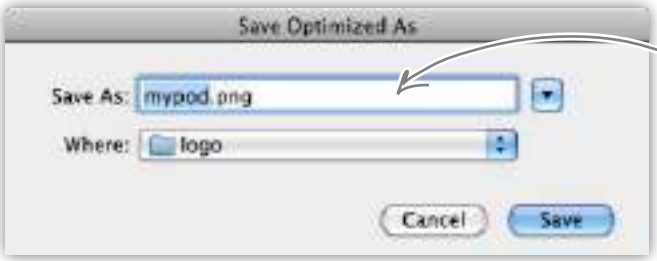
Save the logo

Okay you've made all the adjustments you need to in the "Save for Web" dialog, so go ahead and click OK to save the image as "mypod.png".



Elements will automatically change the extension of your filename to ".png". Save the image as "mypod.png" in the "logo" folder.

Add the logo to the myPod web page

Now all you need to do is add the logo to the myPod web page. We'll add it to the top so it appears above the website description and iPod images. That way, it's the first thing your visitors see when they come to your myPod page.

```
<html>
   <head>
      <title>myPod</title>
      <style type="text/css">
         body { background-color: #eaf3da;}
      </style>
   </head>
   <body>
      <p>
         <img src="logo/mypod.png" alt="myPod Logo">
      </p>

      <h1>Welcome to myPod</h1>
      .
      .
      .
   </body>
</html>
```

Add the logo image at the top of the myPod web page. Remember to use the correct relative path for the logo, in the "logo" folder, and add an alt attribute that describes the image.

Rest of "index.html" HTML here...

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And now for the final test drive

Let's test this puppy! Reload the web page in the browser and see how your myPod transparent PNG logo works.

And it works—all that hard work paid off. You have a great-looking logo on your myPod web page.

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there are no Dumb Questions

Q: Do I really need to know all this stuff about image formats to write good web pages?

A: No. You can build great web pages without any images. However, images are a big part of the Web, so some knowledge of how images work can really help. Sometimes just an image or two makes the difference between a good page and a great one. There's a lot to know about images, but it's easy to learn as you go.

Q: Why does the text need its edges softened?

A: Check out the two versions of the myPod logo below:

myPod

myPod

You'll see the top version has very hard, jagged edges and is less readable. This is the way text is displayed by default on a computer screen. The second version has had its edges softened using a technique called *anti-aliasing*. Words that are anti-aliased on a computer screen are more readable and more pleasant to the eye.

Q: So where does the matte come in?

A: The process of anti-aliasing softens the edges relative to the background color. If you put the bottom version of the logo (from the previous Q&A) against a colored background, you'd see it has white edges in it. The Matte option in Photoshop Elements allows you to specify the color of the background that the text will be placed on, so when the text is softened it is done so against that color.

Q: Does this technique just work for text?

A: No, it works for any lines in your graphics that might result in "jaggies." Check out the circle in the myPod logo; it was matted too.

Q: Why can't I just make the logo background color solid and match the color to the web page?

A: You could do that too, but there is one disadvantage: if there are other things in your web page that are showing through the transparency, then they won't be seen with the solid color version. You haven't seen any examples of this yet, but when we get into CSS, you will.

Q: What if I change my background color after I make the matted version?

A: A slight variation in your background color probably wouldn't be noticeable; however, if you change the color dramatically, you'll have to recreate the PNG with a new matte color.

If you're placing a transparent image in your web page, make sure the matte color of the image matches the background color of your web page.

You can use PNG or GIF format for your transparent image.

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BULLET POINTS

- Use the <img> element to place images in your web page.
- Browsers treat <img> elements a little differently than other HTML elements; after reading the HTML page, the browser retrieves each image from the web server and displays it.
- If you have more than a couple of large images on a web page, you can make your web page more usable and faster to download by creating thumbnails—small images that the user can click on to see the large version of the image.
- The <img> element is an inline element, which means that the browser doesn't put a linebreak before or after an image.
- The src attribute is how you specify the location of the image file. You can include images from your own site using a relative path in the src attribute, or images from other sites using a URL.
- The alt attribute of an <img> element is a meaningful description of the image. It is displayed in some browsers if the image can't be located, and is used by screen readers to describe the image for the visually impaired.
- A width of less than 800 pixels is a good rule of thumb for the size of photo images in a web page. Most photo images that are created by digital cameras are too large for web pages, so you'll need to resize them.
- Photoshop Elements is one of many photo editing applications you can use to resize your images. You can also use one of many free online tools to resize images. Just search for "free online image editor."
- Images that are too large for the browser make web pages difficult to use and slow to download and display.
- JPEG, PNG, and GIF are the three formats for images that are widely supported by web browsers.
- The JPEG format is best for photographs and other complex images.
- The GIF or PNG format is best for logos and other simple graphics with solid colors, lines, or text.
- JPEG images can be compressed at a variety of different qualities, so you can choose the best balance of quality and file size for your needs.
- The GIF and PNG image formats allow you to make an image with a transparent background. If you put an image with a transparent background in a web page, what's behind the image, such as the background color of the page, will show through the transparent parts of the image.
- GIF and PNG are lossless formats, which means the file sizes are likely to be larger than JPEG.
- PNG has better transparency control than GIF, and allows many more colors than GIF, which is limited to 256.
- PNG has three different size options: PNG-24 (supports millions of colors), PNG-16 (supports thousands of colors), and PNG-8 (supports 256 colors), depending on your needs.
- In Photoshop Elements, use the Matte color menu in the "Save for Web" dialog to choose the right color for softening the edges of your transparent PNG or GIF image.
- Images can be used as links to other web pages. To create a link from an image, use the <img> element as the content of an <a> element, and put the link in the href attribute of the <a> element.

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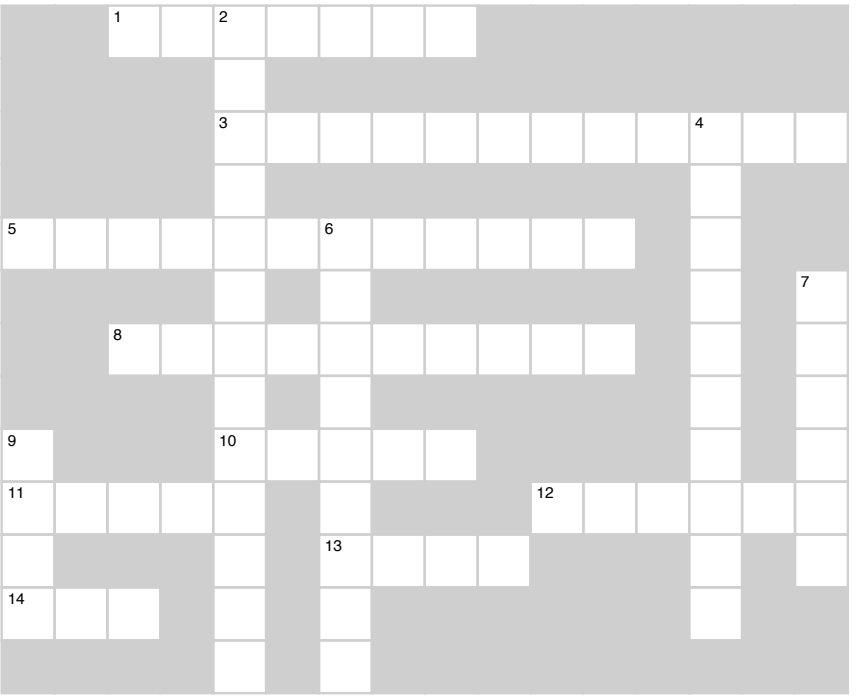
HTMLcross

It's time to give your right brain another break and put that left brain to work. All these words are HTML-related and from this chapter.



Across

1. With JPEG, you can control this.
3. Most web browsers retrieve images this way.
5. PNG and GIF have it, JPEG doesn't.
8. Miles you can draw with a pencil.
10. Web server makes a request for each one of these.
11. Smallest element on a screen.
12. You used Photoshop Elements to do this to images.
13. Lovable MP3 player.
14. Better for solid colors, lines, and small text.

Down

2. The alt attribute improves this.
4. Small images on a page.
6. Technique for softening edges of text.
7. The larger the image, the _____ it takes to transfer it.
9. Better for photos with continuous tones.

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WHICH IMAGE FORMAT? SOLUTION

Congratulations: you've been elected "Grand Image Format Chooser" of the day. For each image below, choose the format that would best represent it for the Web.

		JPEG	or PNG	or GIF
	A photo with lots of continuous shades of gray.	☑	☐	☐
	Only a couple of colors with some text; definitely a PNG or GIF. No transparency? PNG might yield a smaller file.	☐	☑	☑
	A photo with lots of colors; definitely a JPEG or PNG; and if you want a transparent background, go with PNG.	☑	☑	☐
	Just a simple black and white icon; a PNG or GIF. If you need transparency, you might want anti-aliasing on the edges, and PNG would be better for that.	☐	☑	☑
	This image is borderline. It has lots of continuous colors (JPEG), but is also slightly geometric (GIF) and you may want to use this in a way that requires transparency (PNG).	☑	☑	☑

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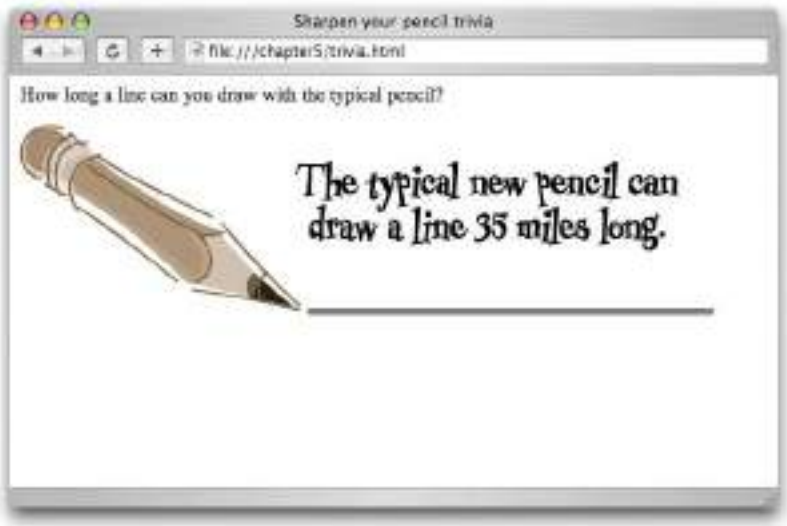
Sharpen your pencil Solution

Here's a "Sharpen your pencil" that is actually about pencils (oh, and images too). This exercise involves a bit of trivia: *Given a typical, brand-new pencil, if you drew one continuous line with it, using the entire pencil up, how long would the line be?*

What's that got to do with images? To find the answer, you had to write some HTML. The answer to this trivia is contained in the image that is at the URL: http://wickedlysmart.com/hfhtmlcss/trivia/pencil.png. Your job was to add an image to this HTML and retrieve the answer. Here's our solution.

```
<html>
   <head>
      <title>Sharpen your pencil trivia</title>
   </head>
   <body>
      <p>How long a line can you draw with the typical pencil?</p>
      <p>
        <img src="http://www.headfirstlabs.com/trivia/pencil.gif">
      </p>
   </body>
</html>
```

If you put the image here, you can see the answer when you load the page.



Source: http://www.papermate.com

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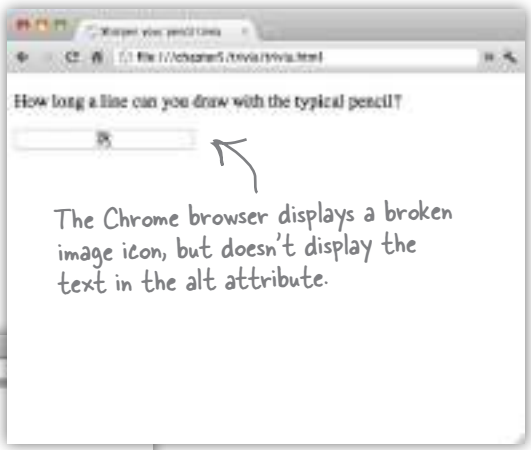
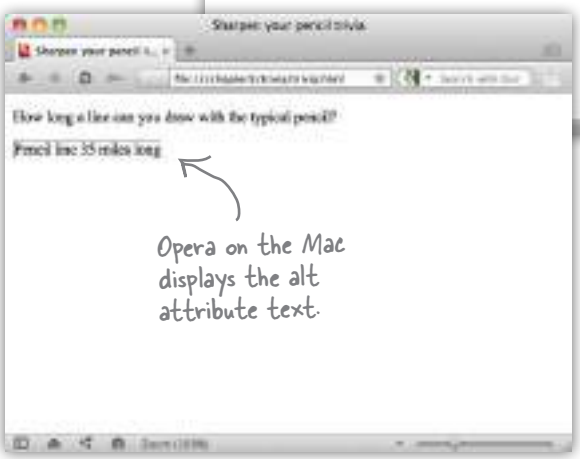
Here are the results of having a broken image in a few different browsers. In most cases, the browser is able to use the extra alt attribute information to improve what is displayed. Why do we care? After all, this is an error in a web page; we should just fix it, right? Well, in the real world, things are often not ideal; sometimes things break, Internet connections go bad in the middle of a page load, or visually impaired users need to hear what is in the image, because they can't see it.

IE displays the alt attribute text along with the broken image icon.

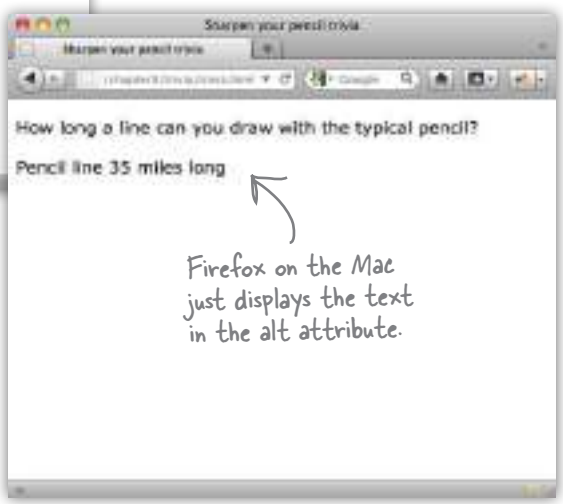


The Chrome browser displays a broken image icon, but doesn't display the text in the alt attribute.

Safari on the Mac doesn't make good use of the alt attribute from broken images.



Opera on the Mac displays the alt attribute text.



Firefox on the Mac just displays the text in the alt attribute.

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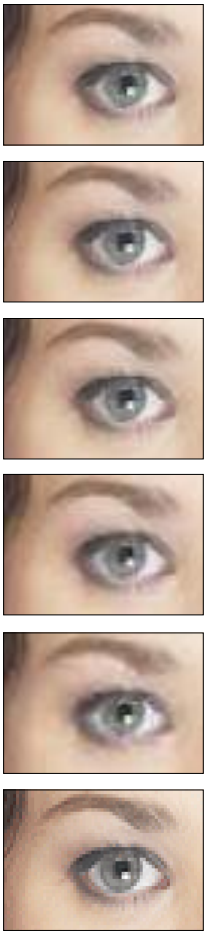
WHICH IMAGE FORMAT? 2 SOLUTION

Your task this time: open the file "chapter5/testimage/eye.jpg" in Photoshop Elements. Open the "Save for Web" dialog and fill in the blanks below by choosing each quality setting for JPEG (Low, Medium, High, etc.), and also try PNG-24 and GIF. You'll find this information in the preview pane below the image. Once you've finished, determine which setting makes the most sense for this image.

Note that your numbers may differ depending on the version of software you are using.

Did you notice how the image quality degrades as you go from JPEG Maximum to Low?



Format	Quality	Size	Time	Winner
PNG-24	N/A	32K	13 seconds	☐
JPEG	Maximum	21K	8 seconds	☐
JPEG	High	6K	3 seconds	☐
JPEG	Medium	3K	2 seconds	☑
JPEG	Low	2K	1 second	☐
GIF	N/A	22K	9 seconds	☐

Is the winner really Medium? Not necessarily. It all depends on what your needs are. If you want a really high-quality image, then you might want Very High. If you want the fastest possible site, then try Low. We've chosen Medium because it is a nice tradeoff in size versus the quality of the image. You may think Low is good enough, or that it's worth bumping the quality up to High. So, it's all very subjective. One thing is for sure, however: PNG and GIF don't work very well for this image (which should not be a surprise).

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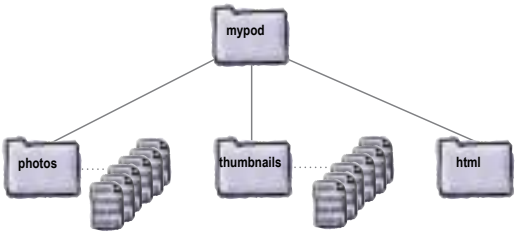
If you look in the "html" folder with the chapter examples, you'll find all of the single photo pages already there, except one: the page for "seattle_downtown.jpg". Create a page called "seattle_downtown.html" in the "html" folder, and test it out. Get this working before you move on.

Here's the answer:

Here's the HTML; this file should be called "seattle_downtown.html".

```
<html>
   <head>
      <title>myPod: Seattle Downtown</title>
      <style type="text/css"> body { background-color: #eaf3da; } </style>
   </head>
   <body>
      <h1>Downtown Seattle</h1>
      <p>
      <img src="../photos/seattle_downtown.jpg" alt="An iPod in downtown Seattle, WA">
      </p>
   </body>
</html>
```

This file should go in the "html" folder under "mypod".



Here's the test drive.

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HTMLcross Solution

		1 Q	U	2 A	L	I	T	Y						
				C										
				3 C	O	N	C	U	R	R	E	N	4 T	L	Y
				E									H		
5 T	R	A	N	S	P	6 A	R	E	N	C	Y		U		
				S		N							M		7 L
		8 T	H	I	R	T	Y	F	I	V	E		B		O
				B		I							N		N
9 J				10 I	M	A	G	E					A		G
11 P	I	X	E	L		L				12 R	E	S	I	Z	E
E				I		13 I	P	O	D				L		R
14 G	I	F		T		A							S		
				Y		S									

Sharpen your pencil Solution

Here's how you add the image "seattle.jpg" to the file "index.html".

```
<h2>Seattle, Washington</h2>
<p>
    Me and my iPod in Seattle! You can see rain clouds and the
    Space Needle.  You can't see the 628 coffee shops.
</p>
<p>
    <img src="photos/seattle.jpg" alt="My iPod in Seattle, WA">
</p>
```


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6 standards and all that jazz

Getting Serious with HTML

What else is there to know about HTML? You're well on your way to mastering HTML. In fact, isn't it about time we move on to CSS and learn how to make all this bland markup look fabulous? Before we do, we need to make sure your HTML is really ready for the big leagues. Don't get us wrong, you've been writing first-class HTML all along, but there are just a few extra things you need to do to make it "industry standard" HTML. It's also time you think about making sure you're using the latest and greatest HTML standard, otherwise known as HTML5. By doing so, you'll ensure they'll display more uniformly across all browsers (at least the ones you'd care about), not to mention, they'll play well with the latest i-Devices (pick your favorite). You'll also have pages that load faster, pages that are guaranteed to play well with CSS, and pages that are ready to move into the future as the standards grow. Get ready, this is the chapter where you move from web tinkerer to web professional.

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Jim: Ready for prime time?

Frank: Yeah, you know, make sure it's totally legit and ready for HTML5.

Jim: Our HTML is just fine…here, look at it in the browser. It looks beautiful.

Joe: Yeah, that's what I think…he's just trying to give us another thing to do.

Frank: Actually guys, I hate to admit it, but I think the boss is right on this one.

Jim, Joe: Huh?

Frank: Up until now we've pretty much ignored the fact that there are standards for this stuff. Not to mention there are different versions of HTML, like HTML 4.01, and now, HTML5. Are we doing everything we need to make sure we've got HTML5 covered?

Joe: Come on, this is just going to mean even more work. We've already got enough to do. Really, the page looks fine; I've even tested it on some of the newer devices.

Frank: That may be, but what I'm saying is that I think this will help us do less work in the future.

Joe: Oh yeah? How so?

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Frank: Well, if we make sure our HTML is up-to-date with current standards, we won't have to make as many changes down the road. We should also make sure everything else is correct; you know, our syntax and all that. There are so many different browsers and versions of those browsers that if we're making mistakes in our HTML, then all bets are off in terms of how our pages will look in different browsers. And when we start adding presentation to HTML with CSS, the differences will get even more dramatic if our HTML isn't up to snuff.

Joe: So, by making sure we're adhering to the "standard," we'll have a lot fewer problems with our pages displaying incorrectly for our customers?

Frank: Right.

Jim: If it reduces the number of 3 a.m. calls I get, then that sounds like a good idea to me.

Joe: All right, how do we start? Don't we adhere to the standards now? What's wrong with our HTML?

Frank: Maybe nothing, but the boss wants to be current with HTML5, so we need to figure out which version of HTML we're using and if it's not HTML5, what we need to do to get there. And, when we're done, life should be much easier when we start using CSS.

BRAIN POWER

Browsers all do a pretty good job of consistently displaying your pages when you write correct HTML, but when you make mistakes or do nonstandard things in your HTML, pages are often displayed differently from one browser to another. Why do you think that is the case?

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A Brief History of HTML

HTML 1.0–2.0

These were the early days; you could fit everything there was to know about HTML into the back of your car. Pages weren't pretty, but at least they were hypertext enabled. No one cared much about presentation, and just about everyone on the Web had their very own "home page." Even a count of the number of pencils, paperclips, and Post-it notes on your desk was considered "web content" back then (you think we're kidding).

HTML 3

The long, cold days of the "Browser Wars." Netscape and Microsoft were duking it out for control of the world. After all, he who controls the browser controls the universe, right?

At the center of the fallout was the web developer. During the wars, an arms race emerged as each browser company kept adding their own proprietary extensions in order to stay ahead. Who could keep up? And not only that, back in those days, you had to often write two separate web pages: one for the Netscape browser and one for Internet Explorer. Not good.

HTML 4

Ahhh…the end of the Browser Wars and, to our rescue, the World Wide Web Consortium (nickname: W3C). Their plan: to bring order to the universe by creating the ONE HTML "standard" to rule them all.

The key to their plan? Separate HTML's structure and presentation into two languages—a language for structure (HTML) and a language for presentation (CSS)—and convince the browser makers it was in their best interest to adopt these standards.

But did their plan work?

Uh, almost…with a few changes (see HTML 4.01).

1989 **1991** **1995** **1998**

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Starting with this chapter, our goal is to write proper HTML5. As always, the world keeps moving, so we'll also talk about where things are going.

HTML 4.01

The good life: HTML 4.01 entered the scene in 1999, and was the "must have" version of HTML for the next decade.

4.01 wasn't really a big change from 4.0; just a few fixes were needed here and there. But compared to the early days of HTML (when we all had to walk barefoot in six feet of snow, uphill both ways), HTML 4.01 allowed us all to sleep well at night knowing that almost all browsers (at least the ones anyone would care about) were going to display our content just fine.

XHTML 1.0

Just as we were all getting comfortable, a shiny object distracted everyone. That shiny object was XML. In fact, it really distracted HTML, and the two got hitched in a shotgun marriage that resulted in XHTML 1.0.

XHTML promised to end all the woes of the Web with its adherence to strictness and new way of doing things.

The only problem was, most people ended up hating XHTML. They didn't want a new way to write web pages, they just wanted to improve what they already had with HTML 4.01. Web developers were far more interested in HTML's flexibility than XHTML's strictness. And, more and more, these developers wanted to spend their time creating web pages that felt more like applications than documents (more on web apps later)…

HTML5

Of course, with no support from the community, the marriage didn't end well and was replaced by new version of HTML named HTML5. With its support for most of the HTML 4.01 standard, and new features that reflect the way the Web has grown, HTML5 is what developers were looking for. And, with features like support for blog-like elements, new video and graphic capabilities, and a whole new set of capabilties aimed at building web applications, HTML5 was destined to become the standard.

To be honest, the divorce of HTML and XML took a lot of people by surprise, leading to confusion about what HTML5 actually *is* for a while. But that's all been sorted out, so read on to find out what HTML5 means to you, and how you can join in the fun.

1999 **2001** **2009** **2012** **????**

And what will happen in the future? Will we all be going to work in flying cars and swallowing nutrition pills for dinner? Keep reading to find out.

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The Browser Exposed

This week's interview:
Why do you care so much about which HTML version I'm using?

Head First: We're glad to have you here, Browser. As you know, "HTML versions" have become a popular issue. What's the deal with that? You're a web browser, after all. I give you HTML and you display it the best you can.

Browser: Being a browser is tough…there are a lot of web pages out there, and many are written with old versions of HTML or with mistakes in their markup. Like you said, my job is to try to display every single one of those pages, no matter what.

Head First: So what's the big deal? You seem to be doing a pretty good job of it.

Browser: In some cases, sure, but have you ever looked at your pages on a lot of different browsers? When you are using old or incorrect markup, your page may look great on one browser, but not so great on another.

Head First: Really? Why is that? Don't you all do the same thing?

Browser: We do a great job of doing the same thing, *when we're displaying correct and up-to-date pages*. Like I said, when you venture into pages that aren't written well, then things get a lot dicier. Here's why: all of us browsers have the HTML specification to tell us how to display correct HTML, but when it comes to incorrect HTML, we just wing it. So, you might get very different behaviors on different browsers.

Head First: Ahh. So, what's the solution to this mess? We definitely want our pages to look good.

Browser: Easy. Tell me up front which version of HTML you're using. You'd be surprised how many pages don't even do that. And make sure your page doesn't contain any errors; you know, mismatched markup tags, that kind of thing.

Head First: How do we tell you which version we're using? Especially now that we're all moving on to HTML5.

Browser: Well, HTML5 is actually making things a little simpler.

Head First: Really? How is a new version of HTML helping? I would have thought yet another version would just make things even more difficult.

Browser: It's true that any new version of a language causes growing pains as everyone tries to catch up with the latest standard. But HTML5 simplifies the way you tell me the kind of HTML you're using. The HTML5 standard is also documenting many of the errors that can occur in web pages, so that all the browsers can be more consistent about how they handle those errors.

Head First: Oh, so does that mean we don't have to worry about making errors when we're writing our HTML?

Browser: No! Just because we can handle errors better doesn't mean you can be sloppy. You still want your page to be consistent with the standard and written without errors. If you don't, you might get inconsistent results across browsers, and let's not forget the browsers on mobile devices, too.

Head First: Back to how we tell you what version we're using?

Browser: Yeah, that used to be a total pain in the…

Head First: Uh, watch it, this is a PG-rated audience, and we're running out of time, quickly!

Browser: Okay, you can tell me all about the version of HTML you're using with a **doctype**. It's a little bit of "markup" you can use that goes at the very top of your HTML file. So, given we're out of time, go check it out!

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HTML Archaeology

We did some digging and found some old HTML 4.01 and XHTML 1.1 pages. These pages use a doctype, at the very top of the HTML file, to tell the browser which version of HTML they're using. We've snipped out a couple of doctypes for you to look at. Check them out below…

This is specifying a document type for this page to the browser.

This means that <html> is the root (first) element in your page.

This just means the HTML 4.01 standard is publicly available.

This part says we're using HTML version 4.01 and that HTML markup is written in English.

You can type this all on one line, or if you want, you can add a return where we did. Just make sure you only press Return in between the parts in the quotes.

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01//EN"
    "http://www.w3.org/TR/html4/strict.dtd">
```

Notice that this is NOT an HTML element. It has a "!" after the "<" at the beginning, which tells you this is something different.

This points to a file that identifies this particular standard.

Just like the HTML DOCTYPE, this is a public document type.

It's still a version of HTML—an XML version.

It's for the XHTML 1.1 version of XHTML.

```
<!DOCTYPE html
    PUBLIC "-//W3C//DTD XHTML 1.1//EN"
    "http://www.w3.org/TR/xhtml11/DTD/xhtml11.dtd">
```

And it has a URL pointing to the definition of XHTML 1.1.

For more on XHTML, check out the appendix.

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Sharpen your pencil

Rather than tell you the doctype definition for HTML5, we thought you might want to have fun working it out on your own. Take another look at the HTML 4.01 doctype definition below:

Remember, this is the doctype for "html".

And this means this standard is publicly available.

This part says we're using HTML version 4.01 and that this markup is written in ENglish.

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01//EN"
"http://www.w3.org/TR/html4/strict.dtd">
```

This points to a file that identifies this standard.

Remember, the doctype definition belongs at the top of your HTML file and tells the browser the type of your document—in this case, HTML 4.01. By using a doctype, the browser is able to be more precise in the way it interprets and renders your pages.

So, using your deductive powers, what do you think the doctype definition for HTML5 looks like? Write it here (you can refer back to your answer when we cover this on the next page, and no peeking at the answer!):

.....

.....

.....

.....

.....

Your answer goes here.

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The new, and improved, HTML5 doctype

Okay, get ready for it. Here's the HTML5 doctype:

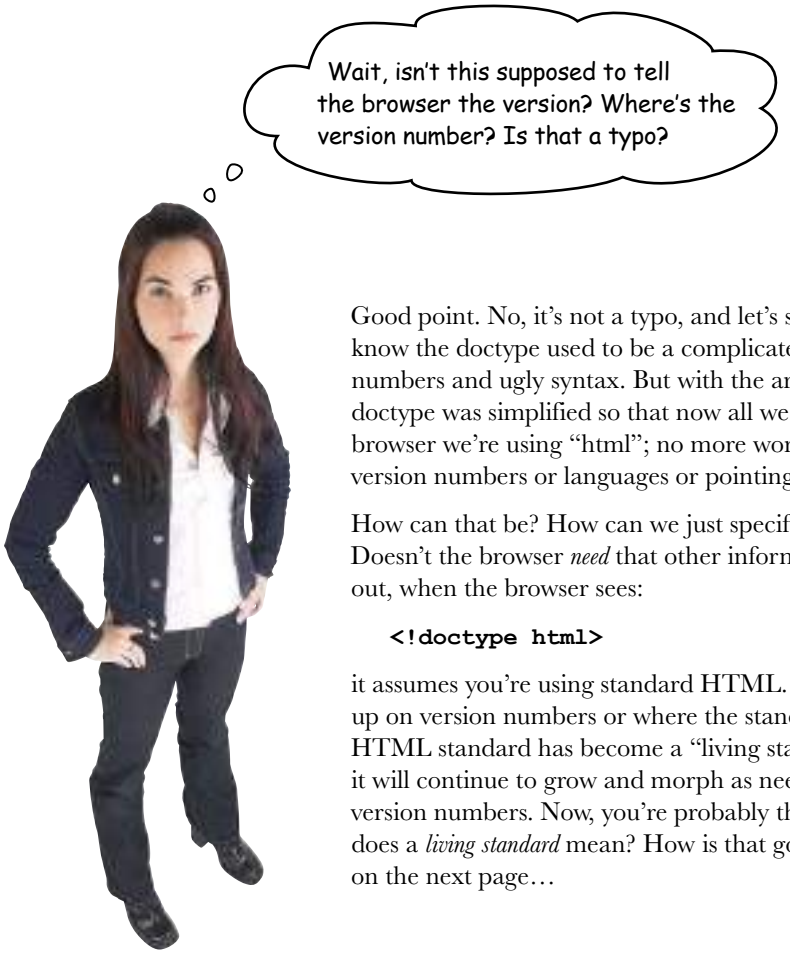
```
<!doctype html>
```

It's just one line; don't miss it.

And it's really simple!

How close was your answer in the Sharpen Your Pencil? This is much simpler, wouldn't you say? And, wow, you might even be able to remember it without having to look it up everytime you need a doctype.

Our sympathies to those who had the old doctype tattooed on their palms to remember it.



Good point. No, it's not a typo, and let's step through why: you know the doctype used to be a complicated mess full of version numbers and ugly syntax. But with the arrival of HTML5, the doctype was simplified so that now all we have to do is tell the browser we're using "html"; no more worrying about specific version numbers or languages or pointing to a standard.

How can that be? How can we just specify "html" without the rest? Doesn't the browser *need* that other information? Well, as it turns out, when the browser sees:

```
<!doctype html>
```

it assumes you're using standard HTML. No more getting all hung up on version numbers or where the standard is located; in fact, the HTML standard has become a "living standard," meaning that it will continue to grow and morph as needed, but without fixed version numbers. Now, you're probably thinking, "What exactly does a *living standard* mean? How is that going to work?" You'll see, on the next page…

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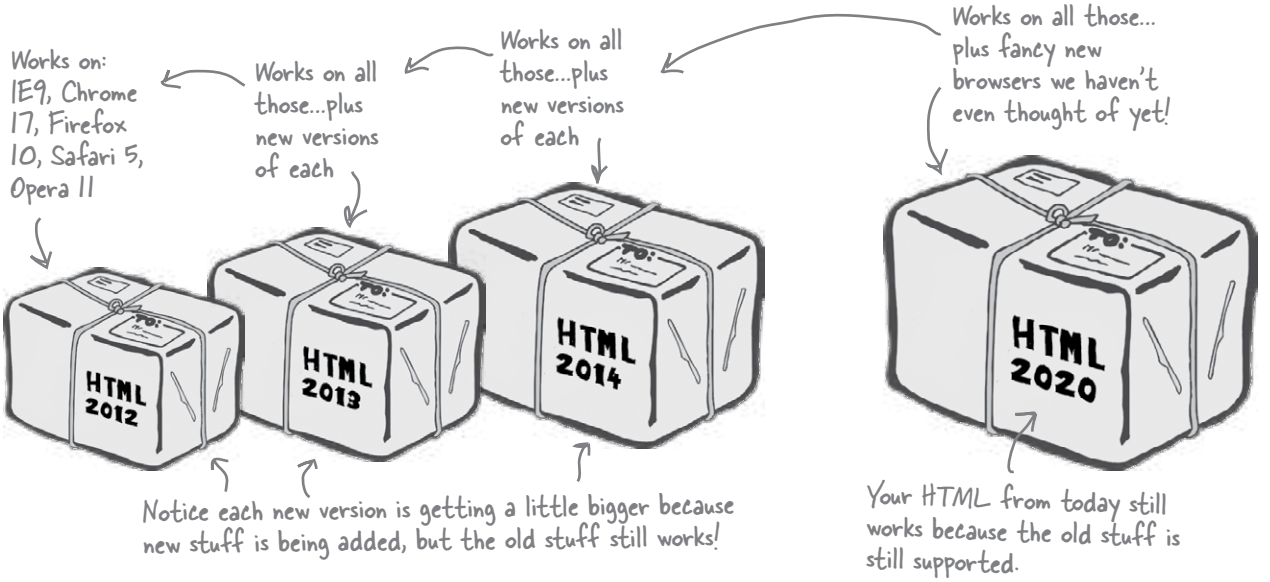
HTML, the new "living standard"

You heard us right…rather than continue to crank out version 6, 7, 8 of HTML, the standards guys (and gals) have turned the specification into a living standard that will document the technology as it evolves. So, no more version numbers. And you can stop calling it HTML5 because it's just "HTML" from here on out.

Now, you're probably wondering how this is going to work in practice. After all, if the spec is continually changing, what does that mean for the poor browsers? Not to mention, for you, the web developer? One key to this working is *backwards compatibility*. Backwards compatibility means that we can keep adding new stuff to HTML, and the browsers will (eventually) support this new stuff, but they'll also keep supporting the old stuff. So the HTML pages you're writing today will keep working, even after new features have been added later.



there are no Dumb Questions

Q: So what happens if the spec changes tomorrow? What do I do?

A: If you're writing solid HTML today and the spec changes tomorrow to incorporate a new element, then you can just keep on doing what you're doing. It's up to you whether you want to use that new element or not.

If the spec changes something you're already doing, like the way an element or attribute works, then browsers are supposed to continue to support the old way you're using it as well as the new way. That's what "backwards compatibility" means. Now, it is obviously a good thing if existing features are changed as little as possible, and if you, as a web developer, keep up-to-date on the spec and change your pages as the spec changes, but the idea is that your HTML will continue to work as the spec changes.

Q: What exactly is a spec, anyway?

A: The specification is the document that specifies what the HTML standard is; that is, what elements and attributes are in HTML, and more. This document is maintained by the World Wide Web Consortium (W3C, for short), but anyone can contribute to it and have a say in how the standard is developed.

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Adding the document type definition

Enough talk, let's get that doctype in the HTML.

Here's the doctype line. Just add it as the very first thing in the "lounge.html" file.

You can write DOCTYPE or doctype. Both work.

```
<!doctype html>
<html>
  <head>
    <title>Head First Lounge</title>
  </head>
  <body>
    <h1>Welcome to the New and Improved Head First Lounge</h1>
       <img src="drinks.gif">
    <p>
       Join us any evening for refreshing
       <a href="elixir.html">elixirs</a>, conversation and
       maybe a game or two of <em>Dance Dance Revolution</em>.
       Wireless access is always provided; BYOWS (Bring
       your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of downtown
       Webville. If you need help finding us, check out our
       <a href="directions.html">detailed directions</a>.
       Come join us!
    </p>
  </body>
</html>
```


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The doctype test drive

Make the changes to your "lounge.html" file in the "chapter6/lounge" folder and then load the page in your browser.

Wow, no difference. Well, we didn't really expect any because all the doctype does is let the browser know for sure you're using HTML5.

Exercise

Add a **doctype** to the "directions.html" and "elixir.html" file as well. Go ahead and give them a good test. Just like "lounge.html", you won't see any fireworks (but you might sleep a bit better tonight).

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HTML5 Exposed

This week's interview:
What's the big deal about HTML5?

Head First: HTML5, you're the "latest and greatest" version of HTML that everyone's yammering on about, but our readers want to know what's so great about you.

HTML5: First off, I've got a bunch of new elements and some new attributes too.

Head First: We don't seem to be using any of those yet, are we?

HTML5: All the elements you're using are part of my standard now, so you're using HTML5 elements. But no, you're not using any of the *new* ones yet…

Head First: Why not? Shouldn't we be using all the newest elements as soon as possible?

HTML5: Not necessarily. Remember (from Chapter 3): always use the right element for the job! And my newest elements have specific jobs. Some of them are for adding more structure and meaning to your page. Like my new `<article>` element, which is specifically for things like blog posts and news articles.

Head First: We could have used that in Chapter 3 for Tony's blog, right?

HTML5: That's true…I'm sure you'll add it later on.

Head First: I'm sure our readers are wondering, since they're learning HTML in this book, if they need to go learn HTML5 instead?

HTML5: No! HTML5 is just the next evolutionary step, everything they've learned is exactly the same in HTML5. HTML5 just adds some new stuff. In fact, we should stop saying "HTML5." I'm just the latest version of HTML, so call me HTML. Saying HTML5 at this point is just confusing.

Head First: Wait, after all the hype around HTML5, are you really suggesting we do away with your name?

HTML5: I am. You already know I'm a living standard and version numbers are dead. Well, I'm a living standard for HTML, not HTML5.

Head First: Got it. Our readers really should just continue learning HTML5—uhh sorry, HTML—and everything they've learned so far has been relevant. Not to mention all the new stuff ahead that they'll be learning is the latest and greatest HTML technology.

HTML5: Exactly.

Head First: I have to ask, though, I heard some of your new stuff is for building web apps. How does that relate?

HTML5: The biggest thing is that I'm not just for making web *pages* anymore; I'm designed for making full-blown web *applications*.

Head First: What's the difference?

HTML5: Web pages are mostly static pages. You'll have some images and a bunch of links, and a few nice effects here and there, like on the menus, but for the most part pages are for *reading*. Web applications, on the other hand, are for *interacting* with, *doing* stuff with. Like the applications on your desktop, only with web applications, you're doing stuff on the Web.

Head First: Can you give me an example?

HTML5: Social media apps, mapping apps, games…the list is endless.

Head First: We couldn't do that stuff before HTML5?

HTML5: Well, you could do some of it, but a lot of the features required to build those kinds of applications are being standardized for the first time with me. Before, if they existed at all, they were somewhat haphazard.

Head First: I don't think we're going to be building any apps in this book, though.

HTML5: No, but check out *Head First HTML5 Programming*. That book is all about building web applications with me!

Head First: We will! Thanks for being here, HTML5.

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Jim: Yeah, really easy. But also a little anticlimactic…we put this doctype at the top of our file to tell the browser our page is HTML, but so what? Nothing really changes.

Frank: Right, nothing you can see changes, but it does communicate to the browser that we're using standard HTML. And the browser can use that information to its (and our) advantage. Plus, the boss wanted us to be writing totally legit HTML, and for that we need the doctype.

Jim: Okay, is that it, then? Are we now writing industry standard HTML?

Frank: As far as I know, but this is where it gets interesting. The one thing that can trip us up now is errors we might have introduced into the page. Say we forgot a closing tag? Or had a typo in a tag name?

Jim: Oh right, well, wouldn't we know it if we did?

Frank: Not necessarily; the browser is pretty good at winging it when it sees errors.

Jim: How about I get the guys together, and we do a review of the entire page?

Frank: You may not need to…there are tools out there to help validate the page.

Jim: Validate?

Frank: Right, to go through the page and make sure all the markup is valid. Make sure we're keeping to the standard. It's a bit like a spell checker for HTML.

Jim: Sounds like a good idea. Where do we get these tools?

Frank: The standards guys over at the W3C have a validator, and it's free.

Jim: Great, let's do it.

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Meet the W3C validator

Let's check out the W3C validator and have it validate our lounge files. To follow along, just point your browser to `http://validator.w3.org`.

The W3C validator is located at http://validator.w3.org.

There are three ways you can check your HTML:

(1) If your page is on the Web, then you can type in the URL here and click the Check button, and the service will retrieve your HTML and check it.

(2) You can choose the second tab, and upload a file from your computer. When you've selected the file, click Check, and the browser will upload the page for the service to check.

(3) Or, choose the third tab, and copy and paste your HTML into the form on that tab. Then click Check and the service will check your HTML.

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Validating the Head First Lounge

We're going to use the third tab, "Validate by Direct Input" to validate the "lounge.html" file. That means we need to copy and paste the HTML from "lounge.html" into the form on that tab; keep following along and give it a try…

We're using method (3) here. We clicked on the "Validate by Direct Input" tab and pasted the code for "lounge.html", which now has the doctype for HTML5 at the top, into the form. We're ready for the big moment…will the web page validate? Bets anyone? Click Check (and turn the page) to find out…

Feel free to use method (1) or (2) if it's more convenient.

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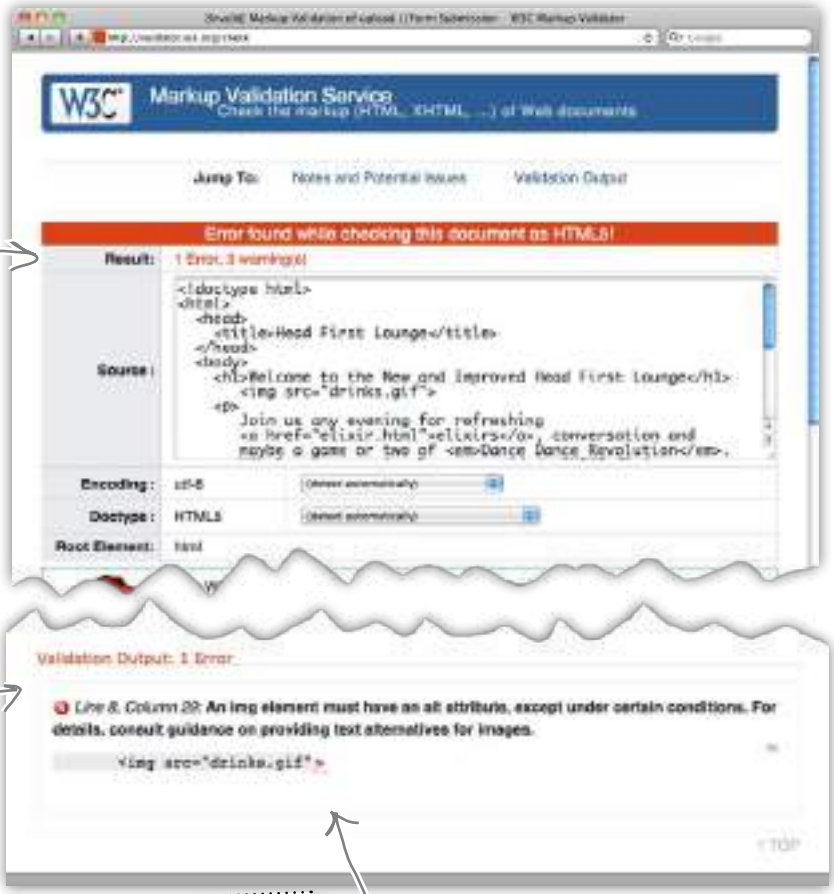
Houston, we have a problem...

That red on the page can't be good. It doesn't look like the page validated. We'd better take a look…

We failed the validation. It looks like there is one error.



This must be the error.

This doesn't look bad. It looks like we have to use the alt attribute in the <img> element.

Watch it!

The W3C is constantly revising the validator.

Because the W3C frequently revises the validator, you may not see exactly the same error messages. No worries, just keep following along because all the stuff in the next few pages is important, even if you don't see the error above.

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Fixing that error

Okay, this looks pretty simple to fix. You just need to add an `alt` attribute to your `<img>` elements in HTML5. Go ahead and open "lounge.html", make the change, save, and then let's try to validate again.

```
<!doctype html>
<html>
  <head>
    <title>Head First Lounge</title>
  </head>
  <body>
    <h1>Welcome to the New and Improved Head First Lounge</h1>
       <img src="drinks.gif" alt="Drinks">
    <p>
       Join us any evening for refreshing
       <a href="elixir.html">elixirs</a>, conversation and
       maybe a game or two of <em>Dance Dance Revolution</em>.
       Wireless access is always provided; BYOWS (Bring
       your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of downtown
       Webville. If you need help finding us, check out our
       <a href="directions.html">detailed directions</a>.
       Come join us!
    </p>
  </body>
</html>
```

You know the alt attribute; add it into the <img> element.

BRAIN POWER

Why do you think the alt attribute is required in HTML5?

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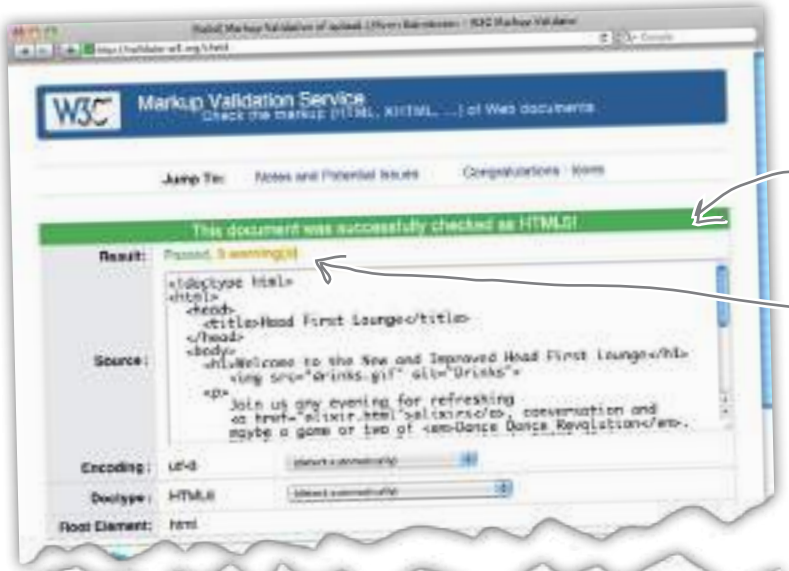
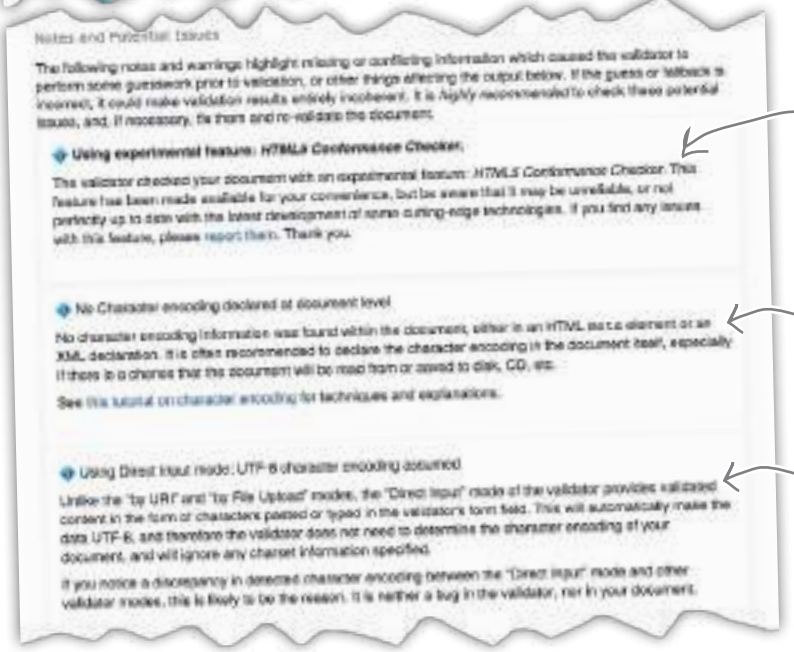
We're almost there...

Success! We have a green bar on the page; that must be good. But there are three warnings. That sounds like we've still got a few things to take care of. Let's take a look:



We passed! But...

...there are a few warnings; we should scroll down and take a look...



No worries here—this is a standard warning you'll always see as long as the validator is considered to be experimental by the W3C (which could be for a long time).

Hmm, this looks like a problem caused by leaving out some information about your character encoding. We'll see what that's about in a sec...

And this just says that they are going to assume a character encoding, given we didn't supply one.

So, we've got a valid file in terms of how we've written the HTML, but it looks like we need to do something about our "character encoding." Let's take a look at what that means…

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No Character encoding declared at document level

No character encoding information was found within the document, either in an HTML meta element or an XML declaration. It is often recommended to declare the character encoding in the document itself, especially if there is a chance that the document will be read from or saved to disk, CD, etc.

Frank: The character encoding tells the browser what kind of characters are being used in the page. For instance, pages can be written using encodings for English, Chinese, Arabic, and lots of other types of characters.

Jim: What's so hard about figuring out how to display a character? If there's an "a" in the file, then the browser should display an "a". Right?

Frank: Well, what if you're using Chinese in your pages? It's an entirely different "alphabet" and it has a heck of a lot more than 26 A–Z characters.

Jim: Oh. Good point…but shouldn't the browser be able to tell the difference? Those other languages look nothing like English.

Frank: No, the browser is just reading data. It can try to guess what kind of character encoding to use, but what if it's wrong? This can lead not only to pages being displayed wrong, but also potential exploits from hackers. The character encoding takes the guesswork out of it.

Jim: We've had the site up for a long time. Why is this an issue now?

Frank: Because the validator is saying "Hey, if I'm going to validate your page, you'd better tell me up front what characters you're going to use!" And think about it, we'd want to do that for the browsers out there anyway. Don't stress, we just need to add one more line to our HTML, called a `<meta>` tag. I should have thought of this sooner.

Jim: Got any other surprises for us? I really thought our web page would validate after we put the document type definition in our file…

Frank: I sure hope there are no more surprises! Let's get the `<meta>` tag in there and find out.

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Adding a <meta> tag to specify the character encoding

Character encodings give us a way to represent all the letters, numbers and other symbols in our language on the computer. You might know of some of these encodings, like ASCII or even Morse code, and there are many other encodings out there. Luckily, the world has now standardized on the Unicode character encoding. With Unicode, we can represent all languages with one type of encoding. But, given there are other encodings out there, we still need to tell the browser we're using Unicode (or another encoding of your choice). To specify Unicode for your web pages, you'll need a `<meta>` tag in your HTML that looks like this:

"meta" means we're going to tell the browser something about the page...

The charset attribute is where we specify the character encoding.

The value of the charset attribute is the type of character encoding we're using.

```
<meta charset="utf-8">
```

Just like other HTML tags, the <meta> tag has attributes.

"utf-8" is an encoding in the Unicode family of encodings (one of several). "utf-8" is the version we use for web pages.

there are no Dumb Questions

Q: Doctypes, <meta> tags...ugh, do I need to really do all this to write web pages?

A: Specifying a doctype and character encoding with a <meta> tag are kind of like taxes: you gotta do them to be compliant. Look at it this way: you already understand them more than 98% of the web page writing population, which is great. But at the end of the day, everyone just puts the doctype and <meta> tag in their HTML and moves on with life. So make sure you've got them in your HTML, and then go do something much more fun.

Q: utf-8?

A: Work with us here. It's like WD-40; you don't worry about why it's called that, you just use it. As we said, utf-8 (also written sometimes as UTF-8) is part of the Unicode encoding family. The *u* in utf-8 means Unicode. Unicode is a character set supported across many commonly used software applications and operating systems, and is the encoding of choice for the Web, because it supports all languages, and multilingual documents (documents that use more than one language). It's also compatible with ASCII, which was a common encoding for English-only documents. If you're interested in learning more about Unicode or character encodings in general, check out the information on character encoding at http://www.w3.org/International/O-charset.html.

Q: I've also seen <meta> tags that look like this: <meta http-equiv="Content-Type" content="text/html;charset=utf-8" >. Do I need to use this instead sometimes?

A: No. That is the format for the <meta> tag in HTML 4.01 and earlier. In HTML5, you can just write <meta charset="utf-8">.

Q: Is this why you had us save our files using utf-8 for the encoding way back in Chapter 1?

A: Yes. You want the encoding of the file you're serving to the browser to match the encoding you specify in the <meta> tag.

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Making the validator (and more than a few browsers) happy with a <meta> tag...

The <meta> tag belongs in the <head> element (remember that the <head> contains information *about* your page). Go ahead and add the <meta> tag line right into your HTML. Let's first add it to the "lounge.html" file:

Here's the <meta> tag. We've added it to the <head> element above the <title> element.

Add this line above any other elements in the <head> element.

```
<!doctype html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge</title>
  </head>
  <body>
    <h1>Welcome to the New and Improved Head First Lounge</h1>
       <img src="drinks.gif" alt="Drinks">
    <p>
       Join us any evening for refreshing
       <a href="elixir.html">elixirs</a>, conversation and
       maybe a game or two of <em>Dance Dance Revolution</em>.
       Wireless access is always provided; BYOWS (Bring
       your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of downtown
       Webville. If you need help finding us, check out our
       <a href="directions.html">detailed directions</a>.
       Come join us!
    </p>
  </body>
</html>
```

Want to place another bet? Is this going to validate? First, make the changes to your "lounge.html" file, save it, and reload it into your browser. Once again, *you* won't notice any change, but the *browser* will. Now let's see if it validates…

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Third time's the charm?

This time, we picked the second tab (validate by file upload). You can choose whichever method works best for you. If you want to try the upload method, then upload your "lounge.html" HTML file to the W3C validator web page at `http://validator.w3.org`. Once you've done that, click the Check button…

"Successfully checked as HTML5"! Love the green!

We still have one warning...but we don't need to worry about it (see below).

Success! We can tell the boss we're writing totally industry standard HTML, and we can even say we're ready for HTML5.

This is just the same warning about the fact that we're using an "experimental service." Nothing to worry about.

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there are no Dumb Questions

Q: The validator says it is experimental for HTML5. What does that mean?

A: The message "Using experimental feature: HTML5 Conformance Checker" in the validator means that the validator is checking your HTML according to the HTML5 standard, but because the HTML5 standard isn't final (and still has new features being added), the validator is prone to change, so the results you get when you validate your page aren't set in stone. That means, as a conscientious developer, it's in your best interest to stay up-to-date on the HTML standard, and check your pages fairly regularly.

Q: What have we really achieved in this chapter? My page still looks the same.

A: In this chapter we've tweaked your page slightly so that it is compliant with the HTML specification. What good is that? The closer you are to the spec, the more likely that your page is going to perform well in the real world. If you're producing a professional web page, you want it to be written using the industry standard, and that's what we've done in this chapter by adding a doctype, setting a character encoding, and cleaning up an oversight (the alt attribute) in the HTML.

Q: Why do we need that alt attribute anyway?

A: For two great reasons. First, if your image is broken for some reason (say, your image server goes down, or your connection is really slow), the alt attribute will (in most browsers) show the alt text you've specified in place of the image. Second, for vision-impaired users who are using a screen reader to read the page, the screen reader will read the alt text to the user, which helps them understand the page better.

Q: What if I tell the browser I'm using HTML5, and I'm not?

A: The browser will figure out that you're not really writing HTML5 and use the error handling capabilities it has to try to do the right thing. And then you're back to the problem of having the various browsers handle your page in different ways. The only way you can get predictable results is to tell the browser you're using HTML5 and to actually do so, properly.

Q: We talked a little about HTML5, but I want make sure I'm clear: is there any difference between the HTML we're writing and HTML5?

A: We're using standard HTML, which is HTML5. Now, HTML5 introduced some new markup (which we'll be seeing soon enough) as well as support for writing web applications (which we won't be doing in this book), but HTML5 is HTML, and everything you've been writing is HTML5 "compliant." So, sorry for the terminology, but going forward everything is just HTML, including all the new features provided by the HTML5 specification.

The good news is that everything you've learned is all ready for HTML5, and in fact you see how little you actually had to do to go from an "informal HTML" page to a professional HTML page. That said, you might want to tell your boss you're already using HTML5 just for bonus points toward your next raise.

Q: What's the big deal with HTML5 compared to HTML 4.01 anyway?

A: The big deal about HTML5 is threefold. First, there are some new elements and attributes in HTML5 that are pretty cool (like the <video> element), and others that will help you write better pages (we'll be getting to those later in the book).

Second, there are many new features that allow web developers to create web *applications* with HTML5. Web applications are web pages that behave more like applications (like the ones you're used to using on your laptop or mobile device) than static web pages. If you're interested in creating web applications, then after you're all done with this book (cue shameless plug), you should check out *Head First HTML5 Programming* (O'Reilly).

Finally, the HTML5 specification is a lot more robust than the specifications for the previous versions of HTML. Remember how we said that the specification is now documenting common errors that web developers make? And helping browsers to know how to handle those errors? That means that web pages with errors on them don't cause the havoc they used to, which is a good thing for users.

All in all, HTML5 is a big improvement over HTML 4.01, and well worth learning. We'll get you up to speed quickly over the next few chapters.

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Exercise

Your turn. Add the <meta> tag to "directions.html" and "elixir.html". Try validating them; do they validate? If not, fix them so that they do.

Use this space for notes about your validating experience!

Exercise

Time to play a little game with the validator. Take the code you just successfully validated as HTML5 (on page 241), and remove the doctype. That's right—remove it, just to see what happens when you validate. Go ahead and submit this version of the file to the validator and see what happens. Make notes below about the errors you get.

```
<!doctype html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge</title>
  </head>
  <body>
    <h1>Welcome to the New and Improved Head First Lounge</h1>
       <img src="drinks.gif" alt="Drinks">
    <p>
       Join us any evening for refreshing
       <a href="elixir.html">elixirs</a>, conversation and
       maybe a game or two of <em>Dance Dance Revolution</em>.
       Wireless access is always provided; BYOWS (Bring
       your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of downtown
       Webville. If you need help finding us, check out our
       <a href="directions.html">detailed directions</a>.
       Come join us!
    </p>
  </body>
</html>
```

Remove the doctype!

Your notes here. How many errors did you get?

What does this tell you about the type of your HTML if you don't include a doctype?

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Calling all HTML professionals, grab the handbook...

Welcome to the elite set of HTML crafters, those who know how to create professional pages. There's a lot to remember, so the City of Webville prepared a handy guide to creating industry standard pages. This guide is meant for you—someone who is new to Webville. It isn't an exhaustive reference, but rather focuses on the more important best practices in building your pages. And you'll definitely be adding to the knowledge in this guide as you get to know your way around Webville in coming chapters. But for now, take one—they're FREE.

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Webville Guide to HTML

In this handy guide, we've boiled down writing well-formed HTML pages into a common sense set of guidelines. Check them out:

Always begin with the <doctype>.

Always start each page with a doctype. This will get you off on the right foot with browsers, and with the validator too.

Use `<!docytype html>` at all times, unless you really are writing HTML 4.01 or XHTML.

The `<html>` element: don't leave home without it.

Following the doctype, the `<html>` element must always be the top, or root, element of your web page. So, after the doctype, the `<html>` tag will start your page and the `</html>` tag should end it, with everything else in your page nested inside.

Remember to use both your `<head>` and your `<body>` for better HTML.

Only the `<head>` and `<body>` elements can go directly inside your `<html>` element. This means that every other element must go either inside the `<head>` or the `<body>` element. No exceptions!

Feed your `<head>` the right character encoding.

Include a `<meta charset="utf-8">` tag in your `<head>`. The browser will thank you, and so will your users when they're reading comments on your blog from users around the world.

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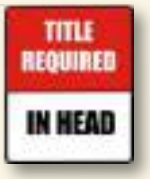
Webville Guide to HTML, continued

In this handy guide, we've boiled down writing well-formed HTML pages into a common sense set of guidelines. Check them out:



What's a `<head>` without a `<title>`?

Always give your `<head>` element a `<title>` element. It's the law. Failure to do so will result in HTML that isn't compliant. The `<head>` element is the only place you should put your `<title>`, `<meta>`, and `<style>` elements.

Be careful about nesting certain elements.

Within the guidelines we've provided here, the nesting rules are fairly flexible. But there are a couple of cases that don't make sense. Never nest an `<a>` element inside another `<a>` element because that would be too confusing for our visitors. Also, void elements like `<img>` provide no way to nest other inline elements within them.

Check your attributes!

Some element attributes are required, and some are optional. For instance, the `<img>` element wouldn't make much sense without a src attribute, and now you know the alt attribute is required too. Get familiar with the required and optional attributes of each element as you learn it.

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HTML Archaeology

Throughout this book you've been using elements and attributes that are all part of the current HTML standard. So, you haven't had much opportunity to see the phased-out elements and attributes. Most of those elements actually got phased out in HTML 4.01, but they may still be hanging around in old web pages, so it doesn't hurt to know a little about these legacy elements. We did some digging and found an HTML 3.2 page that contains some elements and attributes that are no longer part of the standard, as well as a couple of common mistakes that are not recommended in modern HTML.

```
<html>
<head>
   <title>Webville Forecast</title>
</head>

<body bgcolor="tan" text="black">

   <p>
      The weather report says lots of rain and wind in store for
      <font face="arial">Webville</font> today, so be sure to
      stay inside if you can.
   </p>

   <ul>
      <li>Tuesday: Rain and 60 degrees.
      <li>Wednesday: Rain and 62 degrees.
   </ul>

   <p align=right>
     Bring your umbrella!

   <center><font size="small">This page brought to you buy Lou's
       Diner, a Webville institution for over 50 years.
   </font></center>

</body>
</html>
```

Here are some attributes that controlled presentation. bgcolor sets the background color of the page, and text sets the color of the body text.

Font changes were made with the <font> element and its face attribute.

You could get away without some closing tags, like and </p>. You sometimes still can, but it is not recommended!!

Missing quotes around attribute values. Quotes are always recommended now, and required for attributes with multiple values.

Text size was controlled with the <font> element, using the size attribute.

Here were two ways to align text. Right-align a paragraph, or center a piece of text.

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BE the Validator

Below, you'll find an HTML file. Your job is to play like you're the validator and locate ALL the errors. After you've done the exercise, look at the end of the chapter to see if you caught them all.

Use the validator to check your work once you're done (or if you need hints).

```
<html>
<head>
   <meta charset="utf-9">
</head>
<body>
   <img src="chamberofcommerce.gif">
   <h1>Tips for Enjoying Your Visit in Webville
   <p>
      Here are a few tips to help you better enjoy your stay in Webville.
   </p>
   <ul>
       <li>Always dress in layers and keep an html around your
           head and body.</li>
       <li>Get plenty of rest while you're here, sleep helps all
           those rules sink in.</li>
       <li>Don't miss the work of our local artists right downtown
           in the CSS gallery.
   </ul>
   </p>
   <p>
      Having problems? You can always find answers at
      <a href="http://wickedlysmart.com"><em>WickedlySmart</em></a>.
      Still got problems? Relax, Webville's a friendly place, just ask someone
      for help. And, as a local used to say:
   </p>
   <em><p>
      Don't worry. As long as you hit that wire with the connecting hook
      at precisely 88mph the instant the lightning strikes the tower…
      everything will be fine.
   </em></p>
</body>
</html>
```


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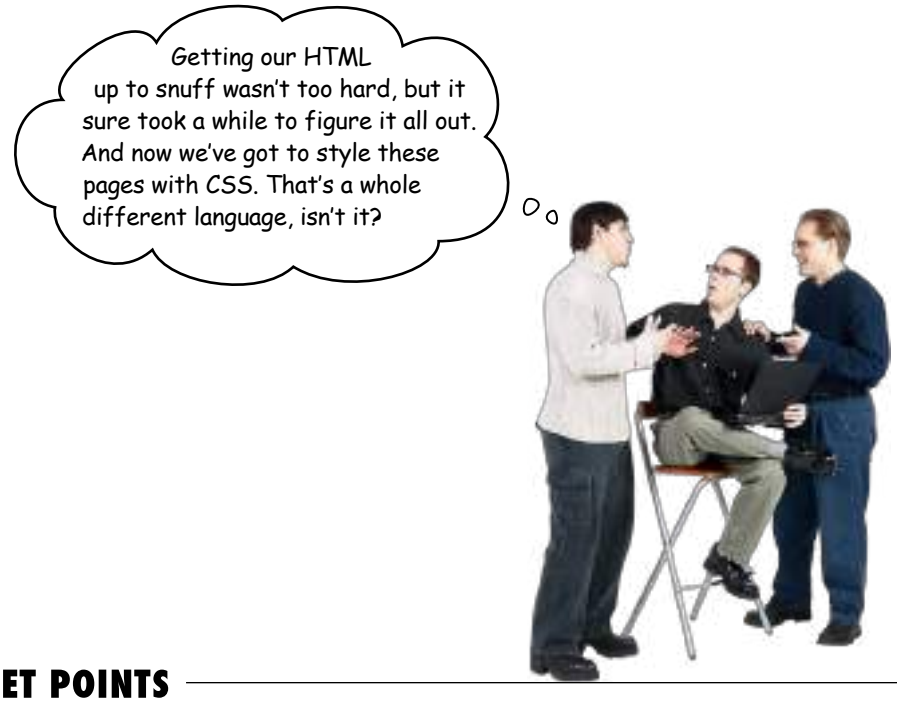

BULLET POINTS

- HTML5 is the current HTML standard.
- The World Wide Web Consortium (W3C) is the standards organization that defines what standard HTML is.
- The document type definition (doctype) is used to tell the browser the version of HTML you're using.
- The HTML standard is now a "living standard," which means that the standard will change to incorporate new features and updates.
- The <meta> tag in the <head> element tells the browser additional information about a web page, such as the content type and character encoding.
- The charset attribute of the <meta> tag tells the browser the character encoding that is used for the web page.
- Most web pages use the utf-8 encoding for HTML files, and for the <meta> tag charset attribute.
- The alt attribute is required for the <img> element.
- The W3C validator is a free online service that checks pages for compliance with standards.
- Use the validator to ensure that your HTML is well formed and that your elements and attributes meet the standard.
- By adhering to the standard, your pages will display more quickly and with fewer display differences between browsers, and your CSS will work better.

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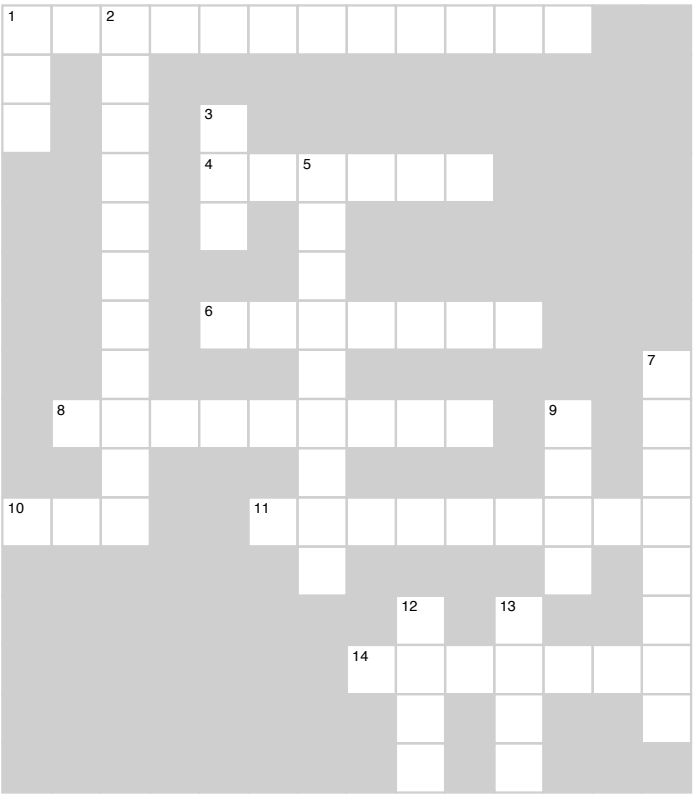
HTMLcross

It's been a heck of a chapter. Go ahead and grab a cup of your favorite beverage, sit back, and strengthen those neural connections by doing this crossword. All the answers come from the chapter.



Across

1. Victim of the browser wars.
4. The HTML standard is a _____ standard.
6. Required in the <head> element.
8. Web standards makers have promised future HTML will be _____ compatible with older HTML.
10. The boss wanted to standardize before adding _____ to the Lounge pages.
11. When your HTML meets the standard, it is this.
14. Definition that tells the browser and validator what kind of document you're creating.

Down

1. Standards organization that supplies the validator.
2. Microsoft versus Netscape.
3. <img> attribute required in standard HTML.
5. This service will check your HTML for compliance with the standard.
7. The older _____ were much more complicated compared to the newest one.
9. Where you put information about the page.
12. Where you put web page content.
13. The most common encoding for web pages.

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BE the Validator Solution

Below, you'll find an HTML file. Your job is to play like you're the validator and locate ALL the errors. Here's the solution.

```
<html>
<head>
   <meta charset="utf-9">
</head>
<body>
   <img src="chamberofcommerce.gif">
   <h1>Tips for Enjoying Your Visit in Webville
   <p>
      Here are a few tips to help you better enjoy your stay in Webville.
   </p>
   <ul>
       <li>Always dress in layers and keep an html around your
           head and body.</li>
       <li>Get plenty of rest while you're here, sleep helps all
           those rules sink in.</li>
       <li>Don't miss the work of our local artists right downtown
           in the CSS gallery.
   </ul>
   </p>
   <p>
      Having problems? You can always find answers at
      <a href="http://wickedlysmart.com"><em>WickedlySmart</em></a>.
      Still got problems? Relax, Webville's a friendly place, just ask someone
      for help. And, as a local used to say:
   </p>
   <em><p>
      Don't worry. As long as you hit that wire with the connecting hook
      at precisely 88mph the instant the lightning strikes the tower…
      everything will be fine.
   </em></p>
</body>
</html>
```

Missing doctype

Should be "utf-8" instead of "utf-9" (which doesn't exist!)

<title> should be in the <head>.

No alt attribute

Missing </h1> tag. This will cause problems with the element below.

Missing tag. This will still validate, but it's not recommended!

Extra that doesn't match a

 and tags are switched.

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HTMLCross Solution

1 W	E	2 B	D	E	V	E	L	O	P	E	R		
3		R											
C		O		3 A									
		W		4 L	I	5 V	I	N	G				
		S		T		A							
		E				L							
		R		6 <	T	I	T	L	E	>			
		W				D							7 D
	8 B	A	C	K	W	A	R	D	S		9 H		O
		R				T					E		C
10 C	S	S			11 C	O	M	P	L	I	A	N	T
						R					D		Y
								12 B		13 U			P
							14 D	O	C	T	Y	P	E
								D		F			S
								Y		8			

Exercise Solution

Your turn. Add the strict doctype and the <meta> tag to "directions.html" and "elixir.html". Try validating them—do they validate? If not, fix them so that they do.

Solution: To validate "elixir.html", you'll have to add the alt attribute to each of your <img> elements.

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Time to play a little game with the validator. Take the code you just successfully validated as HTML5 (on page 241), and remove the doctype. That's right—remove it, just to see what happens when you validate. Go ahead and submit this version of the file to the validator and see what happens. Make notes below about the errors you get.

```
~~<!doctype html>~~ ← Remove the doctype!
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge</title>
  </head>
  <body>
    <h1>Welcome to the New and Improved Head First Lounge</h1>
       <img src="drinks.gif" alt="Drinks">
    <p>
       Join us any evening for refreshing
       <a href="elixir.html">elixirs</a>, conversation and
       maybe a game or two of <em>Dance Dance Revolution</em>.
       Wireless access is always provided; BYOWS (Bring
       your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of downtown
       Webville. If you need help finding us, check out our
       <a href="directions.html">detailed directions</a>.
       Come join us!
    </p>
  </body>
</html>
```

We get three errors and four warnings if we try to validate without the doctype. The validator assumes we're writing HTML 4.01 Transitional (which was a version of HTML 4.01 designed to use while you were "transitioning" to XHTML). The validator really doesn't like that there's no doctype, and complains a couple of times about that. It also complains about the <meta charset="utf-8">, because before HTML5, charset was not a valid attribute of the <meta> tag. You can get the idea that using a doctype makes both the validator, and the browsers, happier campers.

Your notes here. How many errors did you get?

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7 getting started with CSS

Adding a Little Style

I was told there'd be CSS in this book. So far you've been concentrating on learning HTML to create the structure of your web pages. But as you can see, the browser's idea of style leaves a lot to be desired. Sure, we could call the fashion police, but we don't need to. With CSS, you're going to completely control the presentation of your pages, often without even changing your HTML. Could it really be so easy? Well, you *are* going to have to learn a new language; after all, Webville is a bilingual town. After reading this chapter's guide to learning the language of CSS, you're going to be able to stand on *either* side of Main Street and hold a conversation.

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Remember the Wizard of Oz? Well, this is the part of the book where things go from black and white to color.

You're not in Kansas anymore

You've been a good sport learning about markup and structure and validation and proper syntax and nesting and compliance, but now you get to really start *having some fun* by styling your pages. But no worries, all those HTML push-ups you've been doing aren't going to waste. In fact, you're going to see that a solid understanding of HTML is crucial to learning (and using) CSS. And learning CSS is just what we're going to do over the next several chapters.

Just to tease you a bit, on these two pages we've sprinkled a few of the designs you're going to work with in the rest of the book. Quite a difference from the pages you've been creating so far, isn't it? So, what do you need to do to create them? Learn the language of CSS, of course.

Let's get started…

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Overheard on Webville's "Trading Spaces"

Not up on the latest reality TV? No problem, here's a recap: take two neighbors, two homes, and $1,000. The two neighbors switch homes, and using the $1,000, totally redesign a room or two in 48 hours. Let's listen in…

Okay, let's get some design in this place…

```
bedroom {
    drapes: blue;
    carpet: wool shag;
}
```

…and this bathroom needs some serious help!

```
bathroom {
    tile: 1in white;
    drapes: pink;
}
```

Of course, in the Webville edition of the show, everyone talks about design in CSS. If you're having trouble understanding them, here's a little translation tip: each statement in CSS consists of a location (like bedroom), a property in that location (like drapes or carpet), and a style to apply to that property (like the color blue, or 1 inch tiles).

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Using CSS with HTML

We're sure CSS has a bright future in the home design category, but let's get back to HTML. HTML doesn't have rooms, but it does have elements, and those elements are going to be the locations that we're styling. Want to paint the walls of your `<p>` elements red? No problem; only paragraphs don't have walls, so you're going to have to settle for the paragraph's `background-color` property instead. Here's how you do that:

The first thing you do is select the element you want to style, in this case the <p> element. Notice in CSS, you don't put <> around the name.

Then you specify the property you want to style, in this case the <p> element's background color.

And you're going to set the background-color to red.

```
p {
    background-color: red;
}
```

At the end, put a semicolon.

Place all the styles for the <p> element in between { } braces.

There's a colon in between the property and its value.

We call the whole thing a RULE.

You could also write the rule like this:

```
p { background-color: red; }
```

Here, all we've done is remove the linebreaks. As with HTML, you can format your CSS pretty much as you like. For longer rules, you'll usually want to add some linebreaks and indenting to make the CSS more readable (for you).

Wanna add more style?

You can add as many properties and values as you like in each CSS rule. Say you wanted to put a border around your paragraphs, too. Here's how you do that:

```
p {
    background-color: red;
    border: 1px solid gray;
}
```

All you have to do is add another property and value.

The <p> element will have a border...

...that is 1 pixel thick, solid, and gray.

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there are no Dumb Questions

Q: Does every <p> element have the same style? Or can I, say, make two paragraphs different colors?

A: The CSS rules we've used so far define the style for all paragraphs, but CSS is very expressive: it can be used to specify styles in lots of different ways, for lots of different elements—even subsets of elements. You'll see how to make paragraphs two different colors later in this chapter.

Q: How do I know what properties I can set on an element?

A: Well, there are lots of properties that can be set on elements, certainly more than you'd want to memorize, in any case. You're going to get quite familiar with the more common properties in the next few chapters. You'll probably also want to find a good CSS reference. There are plenty of references online, and O'Reilly's *CSS Pocket Reference* is a great little book.

Q: Remind me why I'm defining all this style in a separate language, rather than in HTML. Since the elements are written in HTML, wouldn't it be easier just to write style in HTML, too?

A: You're going to start to see some big advantages to using CSS in the next few chapters. But here's a quick answer: CSS really is better suited for specifying style information than HTML. Using just a small bit of CSS, you can create fairly large effects on the style of your HTML. You're also going to see that CSS is a much better way to handle styles for multiple pages. You'll see how that works later in this chapter.

BRAIN POWER

Say you have an element inside a paragraph. If you change the background color of the paragraph, do you think you also have to change the background of the element so it matches the background color of the paragraph?

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Getting CSS into your HTML

You know a little about CSS syntax now. You know how to select an element and then write a rule with properties and values inside it. But you still need to get this CSS into some HTML. First, we need some HTML to put it in. In the next few chapters, we're going to revisit our old friends—Starbuzz, and Tony and his Segway journal—and make things a little more stylish. But who do you think is dying to have their site styled first? Of course, the Head First Lounge guys. So, here's the HTML for the Head First Lounge main page. Remember, in the last chapter we fixed things up a little and made it proper HTML (would you have expected any less of us?). Now, we're adding some style tags, the easiest way to get style into your pages.

But not necessarily the best way. We'll come back to this later in the chapter and see another way.

```
<!doctype html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge</title>

    <style>

    </style>

  </head>
  <body>
    <h1>Welcome to the Head First Lounge</h1>
    <p>
       <img src="images/drinks.gif" alt="Drinks">
    </p>
    <p>
       Join us any evening for refreshing
       <a href="beverages/elixir.html">elixirs</a>,
       conversation and maybe a game or two of
       <em>Dance Dance Revolution</em>.
       Wireless access is always provided;
       BYOWS (Bring your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of downtown
       Webville. If you need help finding us, check out our
       <a href="about/directions.html">detailed directions</a>.
       Come join us!
    </p>
  </body>
</html>
```

Here's what we're interested in: the <style> element.

To add CSS style directly to your HTML, add opening and closing style tags in the <head> element.

And your CSS rules are going to go right in here.

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Adding style to the lounge

Now that you've got the `<style>` element in your HTML, you're going to add some style to the lounge to get a feel for writing CSS. This design probably won't win you any "design awards," but you gotta start somewhere.

The first thing we're going to do is change the color (something to match those red lounge couches) of the text in the paragraphs. To do that, we'll use the CSS `color` property like this:

```
<!DOCTYPE html>
<html lang="en">
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge</title>
    <style>
      p {
        color: maroon;
      }
    </style>
  </head>
  <body>
    <h1>Welcome to the Head First Lounge</h1>
    <p>
      <img src="images/drinks.gif" alt="Drinks">
    </p>
    <p>
      Join us any evening for refreshing
      <a href="beverages/elixir.html">elixirs</a>,
      conversation and maybe a game or two of
      <em>Dance Dance Revolution</em>.
      Wireless access is always provided;
      BYOWS (Bring your own web server).
    </p>
    <h2>Directions</h2>
    <p>
      You'll find us right in the center of downtown
      Webville. If you need help finding us, check out our
      <a href="about/directions.html">detailed directions</a>.
      Come join us!
    </p>
  </body>
</html>
```

Here's the rule that is going to specify the font color of the paragraphs.

We're selecting just the <p> element to apply this style to.

The property to change the font color is named "color" (you might think it would be "font-color" or "text-color", but it's not).

We're setting the text to a lovely maroon color that happens to match the lounge couches.

The p selector selects all the paragraphs in the HTML.

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Cruising with style: the test drive

Go ahead and make all the changes from the last couple of pages to your "lounge.html" file in the "chapter7/lounge" folder, save, and reload the page in your browser. You'll see that the paragraph text color has changed to maroon:

Everything else is as it should be: the headings are still black, because all we selected to style were the <p> elements.

Here's our new maroon paragraph text.

Notice that the color of the links didn't change. Keep that in the back of your mind...

BRAIN POWER

Instead of setting the color, what if you set background-color of the <p> elements to maroon instead? How would it change the way the browser displays the page?

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Style the heading

Now let's give those headings some style. How about changing the font a bit? Let's change both the type of font, and also the color of the heading fonts:

How about a different font for the lounge headings? Make them really stand out. I'm seeing big, clean, gray...

```
h1 {
     font-family: sans-serif;
     color:       gray;
}

h2 {
     font-family: sans-serif;
     color:       gray;
}

p {
     color: maroon;
}
```

Here's the rule to select <h1> elements and change the font-family to sans-serif and the font color to gray. We'll talk a lot more about fonts later.

And here's another rule to do the exact same thing to the <h2> element.

Actually, because these rules are *exactly* the same, we can combine them, like this:

```
h1, h2 {
     font-family: sans-serif;
     color:       gray;
}

p {
     color: maroon;
}
```

To write a rule for more than one element, just put commas between the selectors, like "h1, h2".

Test drive...

Add this new CSS to your "lounge.html" file and reload. You'll see that with one rule, you've selected both the `<h1>` and `<h2>` headings.

Both of the headings on the page are now styled with a sans-serif font and colored gray.

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Let's put a line under the welcome message too

Let's touch up the welcome heading a bit more. How about a line under it? That should set the main heading apart visually and add a nice touch. Here's the property we'll use to do that:

```
border-bottom: 1px solid black;
```

This property controls how the border under an element looks.

We're going to style the bottom border so that it is a 1-pixel-thick, solid black line.

The trouble is, if we add this property and value to the combined `h1, h2` rule in our CSS, we'll end up with borders on both our headings:

```
h1, h2 {
     font-family:   sans-serif;
     color:         gray;
     border-bottom: 1px solid black;
}

p {
     color: maroon;
}
```

Here we're adding a property to change the bottom border for both the <h1> and <h2> elements.

If we do this...

...we get bottom borders on both our headings. Not what we want.

So, how can we set the bottom border on just the <h1> element, without affecting the <h2> element? Do we have to split up the rules again? Turn the page to find out…

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We have the technology: specifying a second rule, just for the <h1>

We don't have to split up the `h1, h2` rule, we just need to add another rule that is only for `h1` and add the border style to it.

```
h1, h2 {
    font-family:    sans-serif;
    color:          gray;
}

h1 {
    border-bottom: 1px solid black;
}

p {
    color: maroon;
}
```

The first rule stays the same. We're still going to use a combined rule for the font-family and color for both <h1> and <h2>.

But now we're adding a second rule that adds another property just to <h1>: the border-bottom property.

Another test drive...

Change your CSS and reload the page. You'll see that the new rule added a black border to the bottom of the main heading, which gives us a nice underline on the heading and really makes it stand out.

Here's the bottom border in black.

And no border here—just what we wanted.

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there are no Dumb Questions

Q: So how does that work when you have more than one rule for an element?

A: You can have as many rules as you want for an element. Each rule adds to the style information of the rule before it. In general, you try to group together all the common styles between elements, like we did with <h1> and <h2>, and then any style that is specific to an element, you write in another rule, like we did with the border-bottom style for the main heading.

Q: What's the advantage of that approach? Isn't it better to organize each element separately, so you know exactly what styles it has?

A: Not at all. If you combine common styles together, then if they change, you only have to change them in one rule. If you break them up, then there are many rules you have to change, which is error-prone.

Q: Why do we use a bottom border to underline text? Isn't there an underline style for text?

A: Good question. There is an underline style for text and we could use that instead. However, the two styles have slightly different effects on the page: if you use border-bottom, then the line will extend to the edge of the page. An underline is only shown under the text itself. The property to set text underline is called text-decoration and has a value of "underline" for underlined text. Give it a try and check out the differences.

So, how do selectors really work?

You've seen how to select an element to style it, like this:

We call this the selector.

```
h1 {
    color: gray;
}
```

The style is applied to the elements described by the selector—in this case, <h1> elements.

Or how to select more than one element, like this:

Another selector. The style is applied to <h1> and <h2> elements.

```
h1, h2 {
    color: gray;
}
```

You're going to see that CSS allows you to specify all kinds of selectors that determine which elements your styles are applied to. Knowing how to use these selectors is the first step in mastering CSS, and to do that you need to understand the organization of the HTML that you're styling. After all, how can you select elements for styling if you don't have a good mental picture of what elements are in the HTML, and how they relate to one another?

So, let's get that picture of the lounge HTML in your head, and then we'll dive back into selectors.

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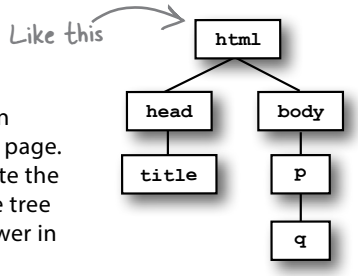
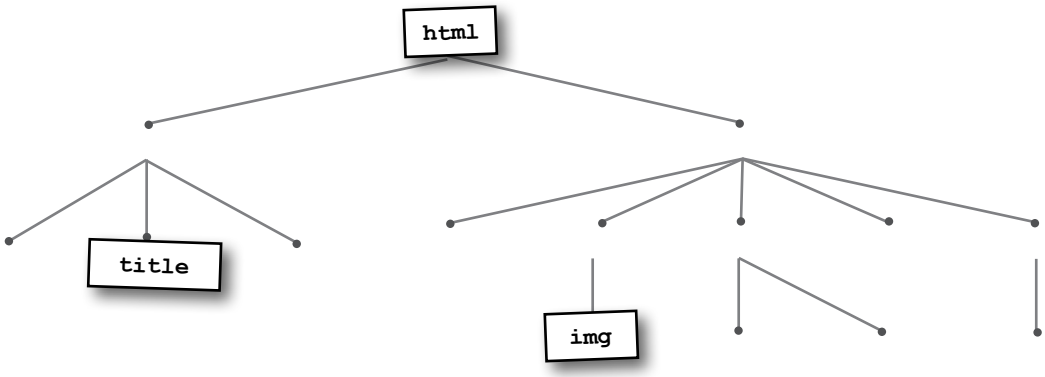
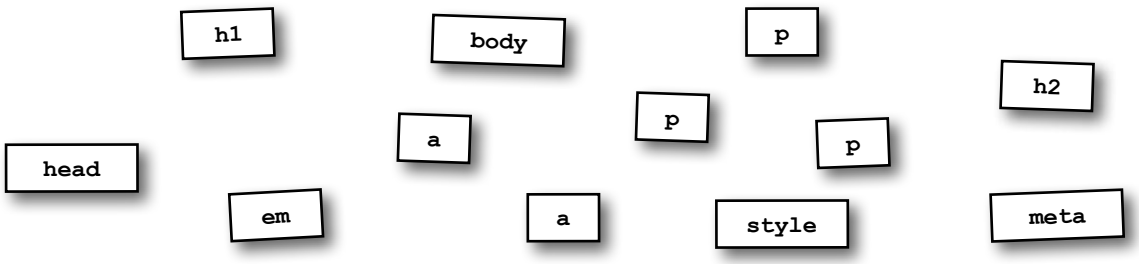
Markup Magnets

Remember drawing the hierarchy diagram of HTML elements in Chapter 3? You're going to do that again for the Lounge's main page. Below, you'll find all the element magnets you need to complete the diagram. Using the Lounge's HTML (on the right), complete the tree below. We've done a couple for you already. You'll find the answer in the back of the chapter.







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The Head First Lounge HTML

```
<!doctype html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge</title>
    <style>
       h1, h2 {
              font-family:   sans-serif;
              color:         gray;
       }
       h1 {
              border-bottom: 1px solid black;
       }
       p {
              color: maroon;
       }
    </style>
  </head>
  <body>
    <h1>Welcome to the Head First Lounge</h1>
    <p>
       <img src="images/drinks.gif" alt="Drinks">
    </p>
    <p>
       Join us any evening for refreshing
       <a href="beverages/elixir.html">elixirs</a>,
       conversation and maybe a game or two
       of <em>Dance Dance Revolution</em>.
       Wireless access is always provided;
       BYOWS (Bring your own web server).
    </p>
    <h2>Directions</h2>
    <p>
       You'll find us right in the center of downtown
       Webville. If you need help finding us, check out our
       <a href="about/directions.html">detailed directions</a>.
       Come join us!
    </p>
  </body>
</html>
```


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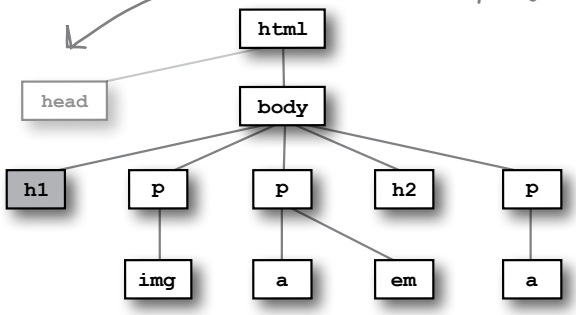
Seeing selectors visually

Let's take some selectors and see how they map to the tree you just created. Here's how this "h1" selector maps to the graph:

```
h1 {
    font-family: sans-serif;
}
```

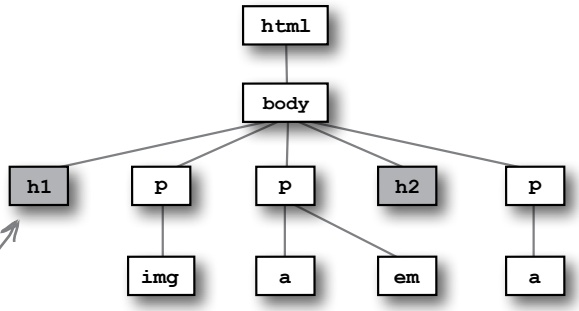


We can only style elements in the body, so we're not showing the <head> element and everything under it.

This selector matches any <h1> elements in the page, and there's only one.

And here's how the "h1, h2" selector looks:

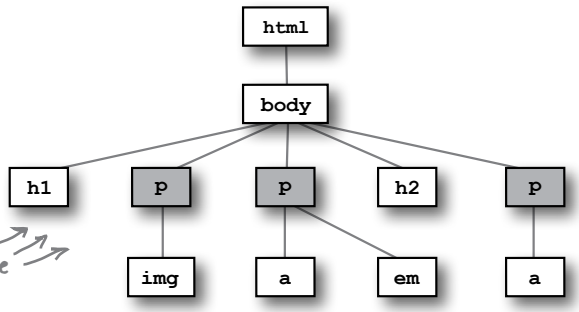
```
h1, h2 {
    font-family: sans-serif;
}
```



Now the selector matches both <h1> and <h2> elements.

If we use a "p" selector, here's how that looks:

```
p {
    font-family: sans-serif;
}
```



This selector matches all the <p> elements in the tree.

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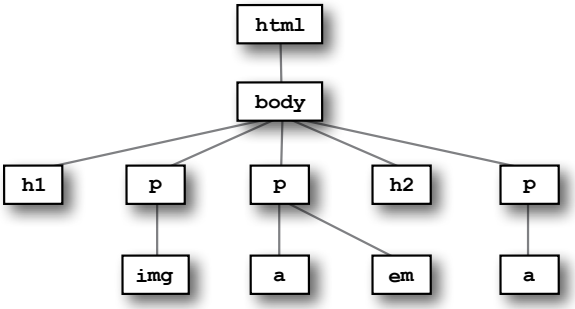
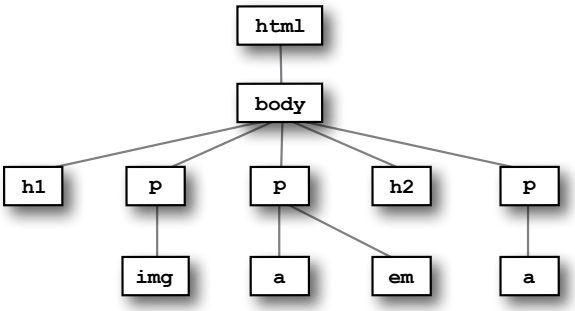
Sharpen your pencil

Color in the elements that are **selected** by these selectors:

```
p, h2 {
    font-family: sans-serif;
}
```




```
p, em {
    font-family: sans-serif;
}
```



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The Case of Brute Force Versus Style

Five-Minute Mystery

When we last left RadWebDesign in Chapter 4, they had just blown the corporate demo and lost RobotsRUs's business. CorrectWebDesign was put in charge of the entire RobotsRUs site and got to work getting everything nailed down before the site launch later in the month. But you'll also remember that RadWebDesign decided to bone up on their HTML and CSS. They decided to rework the RobotsRUs site on their own, using proper HTML and stylesheets, just to get some experience under their belt before they took on another consulting job.

As fate would have it, just before RobotsRUs's big site launch, it happened again: RobotsRUs called CorrectWebDesign with an urgent message. "We're changing our corporate look and we need all the colors, backgrounds, and fonts changed on our site." At this point, the site consisted of almost 100 pages, so CorrectWebDesign responded that it would take them a few days to rework the site. "We don't have a few days!" the CEO said. Desperate, the CEO decided to call in RadWebDesign for help. "You flubbed up the demo last month, but we really need your help. Can you help the CorrectWebDesign guys convert the site over to the new look and feel?" RadWebDesign said they could do better than that; in fact, they could deliver the entire site to them in less than an hour.

How did RadWebDesign go from disgrace to web page superheroes? What allowed them to change the look and feel of 100 pages faster than a speeding bullet?

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Getting the lounge style into the elixirs and directions pages

It's great that we've added all this style to "lounge.html", but what about "elixir.html" and "directions.html"? They need to have a look that is consistent with the main page. Easy enough…just copy the style element and all the rules into each file, right? *Not so fast.* If you did that, then whenever you needed to change the style of the site, you'd have to change *every single file*—not what you want. But luckily, there is a better way. Here's what you're going to do:

1. Take the rules in "lounge.html" and place them in a file called "lounge.css".
2. Create an **external link** to this file from your "lounge.html" file.
3. Create the same external links in "elixir.html" and "directions.html".
4. Give all three files a good test drive.

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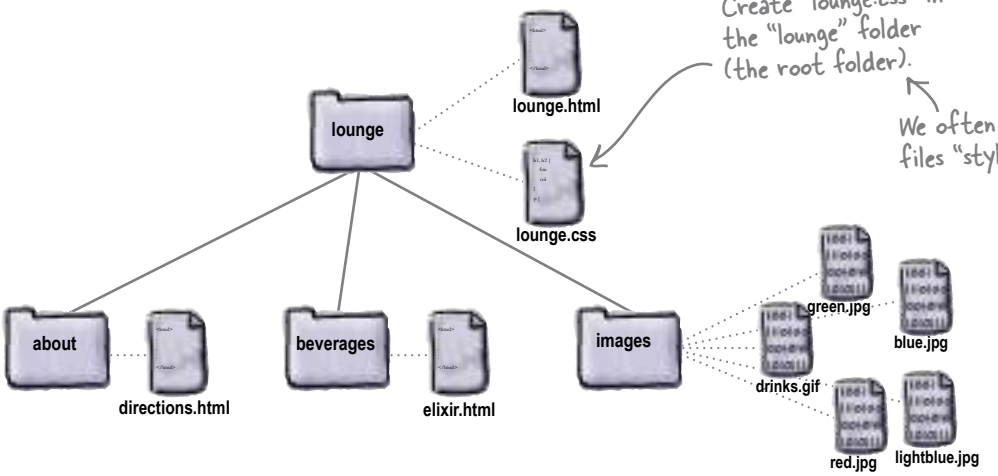
Creating the "lounge.css" file

You're going to create a file called "lounge.css" to contain the style rules for all your Head First Lounge pages. To do that, create a new text file named "lounge.css" in your text editor.



Create "lounge.css" in the "lounge" folder (the root folder).

We often call CSS files "stylesheets."

Now type, or copy and paste from your "lounge.html" file, the CSS rules into the "lounge.css" file. Delete the rules from your "lounge.html" file while you're at it.

Note that you should not copy the `<style>` and `</style>` tags because the "lounge.css" file contains only CSS, not HTML.

```
h1, h2 {
   font-family: sans-serif;
   color: gray;
}

h1 {
   border-bottom: 1px solid black;
}

p {
   color: maroon;
}
```

Your "lounge.css" file should look like this. Remember, no <style> tags!

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Linking from "lounge.html" to the external stylesheet

Now we need a way to tell the browser that it should style this page with the styles in the external stylesheet. We can do that with the HTML `<link>` element. Here's how you use the `<link>` element in your HTML:

```
<!doctype html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge</title>
    <link type="text/css" rel="stylesheet" href="lounge.css">
    <style>
    </style>

  </head>
  <body>
    <h1>Welcome to the Head First Lounge</h1>
    <p>
       <img src="drinks.gif" alt="Drinks">
    </p>
    .
    .
    .
    </p>
  </body>
</html>
```

Here's the HTML that links to the external stylesheet.

You don't need the <style> element anymore—just delete it.

The rest of the HTML is the same.

HTML Up Close

Let's take a closer look at the `<link>` element since you haven't seen it before:

Use the link element to "link in" external information.

The type of this information is "text/css"—in other words, a CSS stylesheet. As of HTML5, you don't need this anymore (it's optional), but you may see it on older pages.

And the stylesheet is located at this href (in this case, we're using a relative link, but it could be a full-blown URL).

```
<link type="text/css" rel="stylesheet" href="lounge.css">
```

The rel attribute specifies the relationship between the HTML file and the thing you're linking to. We're linking to a stylesheet, so we use the value "stylesheet".

<link> is a void element. It has no closing tag.

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Linking from "elixir.html" and "directions.html" to the external stylesheet

Now you're going to link the "elixir.html" and "directions.html" files just as you did with "lounge.html". The only thing you need to remember is that "elixir.html" is in the "beverages" folder, and "directions.html" is in the "about" folder, so they both need to use the relative path "../lounge.css".

So, all you need to do is add the following `<link>` element to both files:

```
<!DOCTYPE html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge Elixirs</title>
    <link type="text/css" rel="stylesheet" href="../lounge.css">
  </head>
  <body>
  .
  .
  .
  </body>
</html>
```

This is "elixir.html". Just add the <link> line.

```
<!DOCTYPE html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge Directions</title>
    <link type="text/css" rel="stylesheet" href="../lounge.css">
  </head>
  <body>
  .
  .
  .
  </body>
</html>
```

Same for "directions.html". Add the <link> line here.

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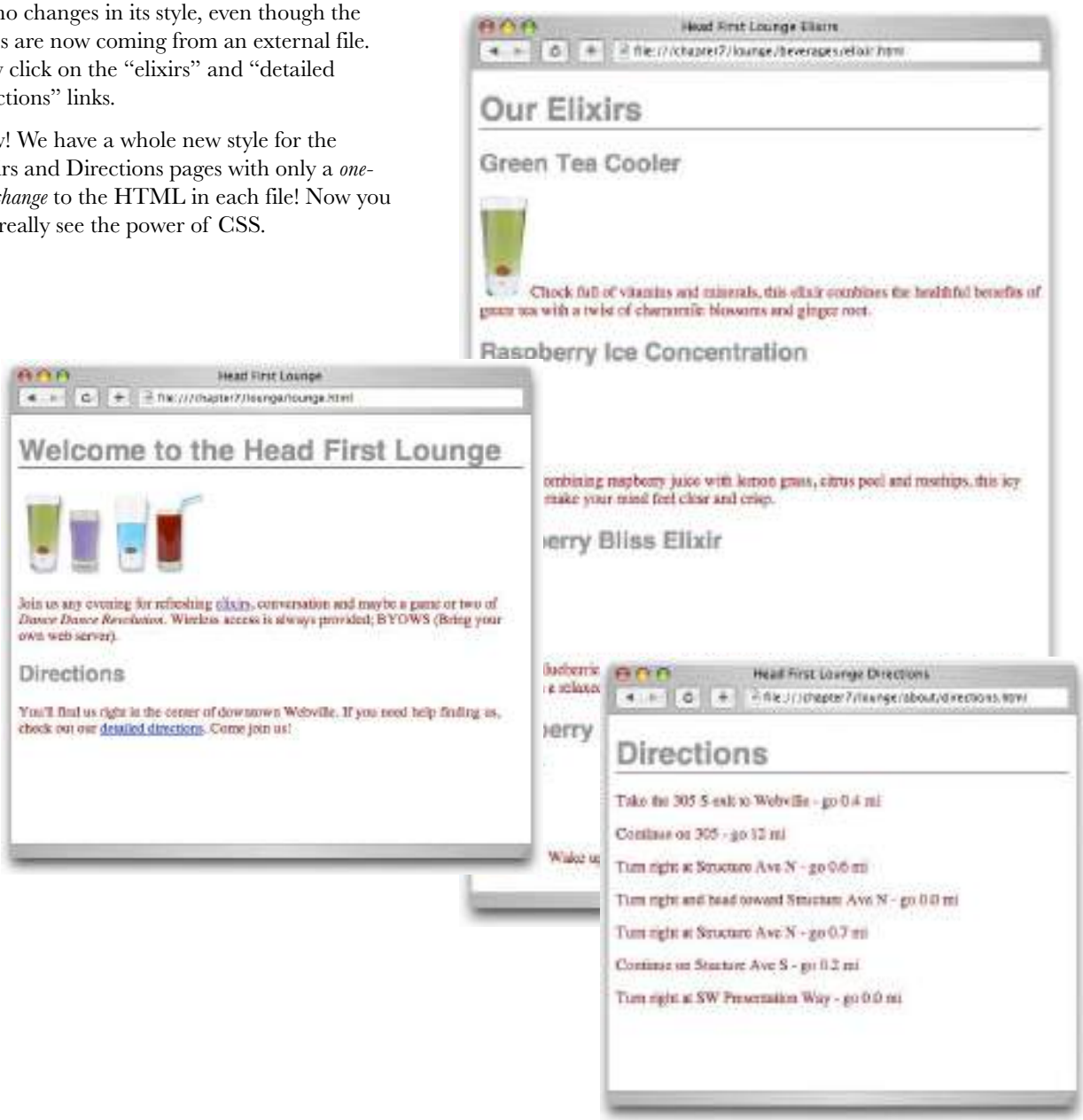
Test driving the entire lounge...

Save each of these files and then open "lounge.html" with the browser. You should see no changes in its style, even though the styles are now coming from an external file. Now click on the "elixirs" and "detailed directions" links.

Wow! We have a whole new style for the Elixirs and Directions pages with only a *one-line change* to the HTML in each file! Now you can really see the power of CSS.



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Five-Minute Mystery

Solved

The Case of Brute Force Versus Style

So, how did RadWebDesign become web page superheroes? Or maybe we should first ask how the "do no wrong" CorrectWebDesign firm flubbed things up this time? The root of the problem was that CorrectWebDesign was creating the RobotsRUs pages using circa-1998 techniques. They were putting their style rules right in with their HTML (copying and pasting them each time), and, even worse, they were using a lot of old HTML elements like `<font>` and `<center>` that have now been deprecated (eliminated from HTML). So, when the call came to change the look and feel, that meant going into every web page and making changes to the CSS. Worse, it meant going through the HTML to change elements as well.

Compare that with what RadWebDesign did: they used HTML5, so they had no old presentation HTML in their pages, and they used an external stylesheet. The result? To change the style of the entire site, all they had to do was go into their external stylesheet and make a few changes to the CSS, which they easily did in minutes, not days. They even had time to try out multiple designs and have three different versions of the CSS ready for review before the site launch. Amazed, the RobotsRUs CEO not only promised RadWebDesign more business, but he also promised them the first robot that comes off the assembly line.

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Sharpen your pencil

Now that you've got one external style file (or "stylesheet"), use it to change all the paragraph fonts to "sans-serif" to match the headings. Remember, the property to change the font style is "font-family", and the value for sans-serif font is "sans-serif". You'll find the answer on the next page.

The headings use sans-serif fonts, which don't have serifs and have a very clean look.

The paragraphs still use the default serif fonts, which have serifs, and are often considered more difficult to read on a computer screen.

Serifs

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Sharpen your pencil Solution

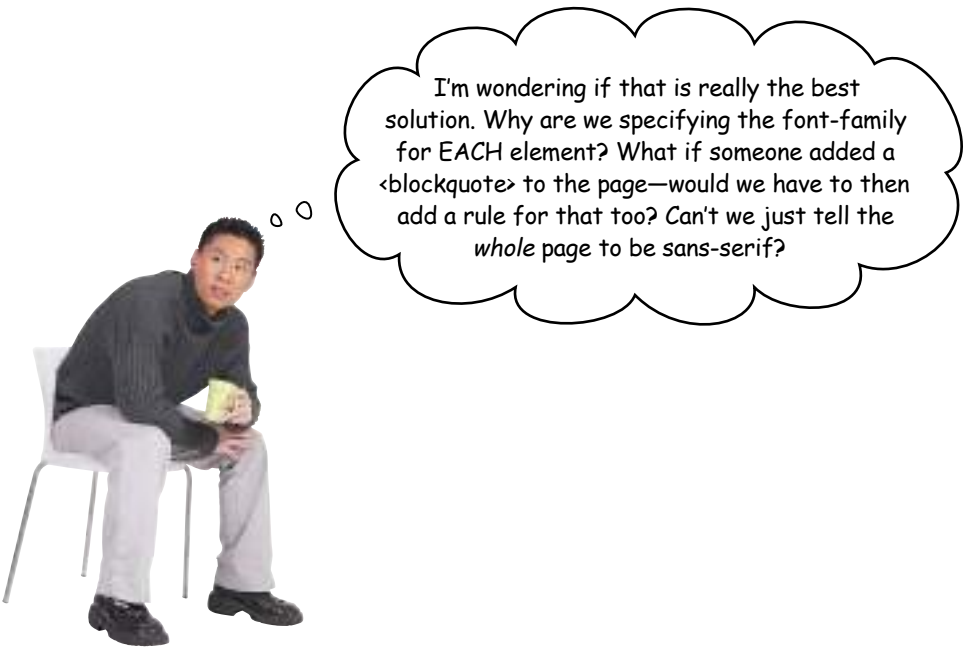
Now that you've got one external style file (or "stylesheet"), use it to change all the paragraph fonts to "sans-serif" to match the headings. Remember, the property to change the font style is "font-family", and the value for sans-serif font is "sans-serif". Here's our solution.

```
h1, h2 {
        font-family:  sans-serif;
        color:        gray;
}

h1 {
        border-bottom: 1px solid black;
}

p {
        font-family:  sans-serif;
        color:        maroon;
}
```

Just add a font-family property to your paragraph rule in the "lounge.css" file.



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It's time to talk about your inheritance...

Did you notice when you added the `font-family` property to your `p` selector that it also affected the font family of the elements inside the <p> element? Let's take a closer look:

When you added the font-family property to your CSS p selector, it changed the font family of your <p> elements. But it also changed the font family of the two links and the emphasized text.

The elements inside the <p> element inherit the font-family style from <p>

Not every style is inherited. Just some are, like font-family.

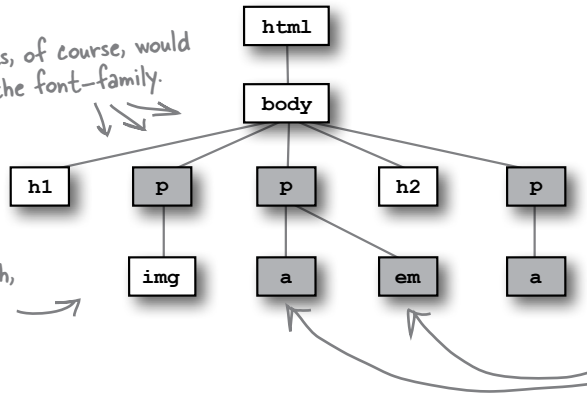
Just like you can inherit your blue eyes or brown hair from your parents, elements can inherit styles from their parents. In this case, the <a> and elements inherited the `font-family` style from the <p> element, which is their parent element. It makes sense that changing your paragraph style would change the style of the elements in the paragraph, doesn't it? After all, if it didn't, you'd have to go in and add CSS rules for every inline element in every paragraph in your whole site…which would definitely be so NOT fun.

Not to mention, error-prone, tedious, and time-consuming

Let's take a look at the HTML tree to see how inheritance works:

If we set the font-family of all the <p> elements, here are all the elements that would be affected.

The <p> elements, of course, would be styled with the font-family.



The <a>, , and <a> elements in the two paragraphs inherit the font-family from their parent elements, the <p> elements.

The <img> element is a child of a paragraph, but it doesn't have any text, so it's not affected.

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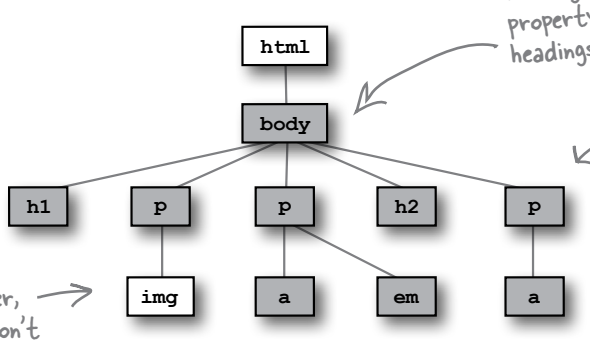
What if we move the font up the family tree?

If most elements inherit the `font-family` property, what if we move it up to the `<body>` element? That should have the effect of changing the font for all the `<body>` element's children, and children's children.

We're going to move the font-family property from the paragraphs and headings to the body.



Now all these elements are going to inherit the font-family.

And so are their children.

Remember, images don't have text.

Wow, this is powerful. Simply by changing the font-family property in the body rule, we could change the font for an entire site.

What are you waiting for...give it a try

Open your "lounge.css" file and add a new rule that selects the `<body>` element. Then remove the `font-family` properties from the headings and paragraph rules, because you're not going to need them anymore.

Here's what you're going to do.

```
body {
        font-family:  sans-serif;
}

h1, h2 {
        font-family:  sans-serif;
        color:        gray;
}

h1 {
        border-bottom: 1px solid black;
}

p {
        font-family:  sans-serif;
        color:        maroon;
}
```

First, add a new rule that selects the <body> element. Then add the font-family property with a value of sans-serif.

Then, take the font-family property out of the h1, h2 rule, as well as the p rule.

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Test drive your new CSS

As usual, go ahead and make these changes in the "lounge.css" stylesheet, save, and reload the "lounge.html" page. You shouldn't expect any changes, because the style is the same. It's just coming from a different rule. But you should feel better about your CSS, because now you can add new elements to your pages and they'll automatically inherit the sans-serif font.

Surprise, surprise. This doesn't look any different at all, but that is exactly what we were expecting, isn't it? All you've done is move the sans-serif font up into the body rule and let all the other elements inherit that.

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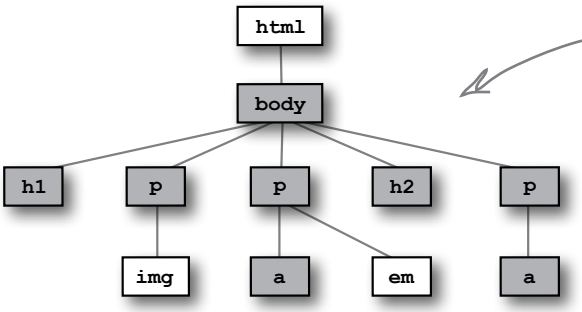
Overriding inheritance

By moving the `font-family` property up into the body, you've set that font style for the entire page. But what if you don't want the sans-serif font on every element? For instance, you could decide that you want `<em>` elements to use the serif font instead.



The font-family property is set in the body rule, so every element inside the body inherits the sans-serif font-family property from <body>.

But you've decided you want your elements to have the serif font-family instead. You need to override the inheritance with a CSS rule.

Well, then you can override the inheritance by supplying a specific rule just for `<em>`. Here's how you add a rule for `<em>` to override the `font-family` specified in the body:

```
body {
        font-family:  sans-serif;
}

h1, h2 {
        color:        gray;
}

h1 {
        border-bottom: 1px solid black;
}

p {
        color:        maroon;
}

em {
        font-family: serif;
}
```

To override the font-family property inherited from body, add a new rule selecting em with the font-family property value set to serif.

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Test drive

Add a rule for the element to your CSS with a font-family property value of serif, and reload your "lounge.html" page:

Notice that the "Dance Dance Revolution" text, which is the text in the element, is now a serif font.

As a general rule, it's not a good idea to change fonts in the middle of a paragraph like this, so go ahead and change your CSS back to the way it was (without the em rule) when you're done testing.

there are no Dumb Questions

Q: How does the browser know which rule to apply to when I'm overriding the inherited value?

A: With CSS, the most specific rule is always used. So, if you have a rule for <body>, and a more specific rule for elements, it is going to use the more specific rule. We'll talk more later about how you know which rules are most specific.

Q: How do I know which CSS properties are inherited and which are not?

A: This is where a good reference really comes in handy, like O'Reilly's *CSS Pocket Reference*. In general, all of the styles that affect the way your text looks, such as font color (the color property), the font-family, as you've just seen, and other font-related properties such as font-size, font-weight (for bold text), and font-style (for italics) are inherited. Other properties, such as border, are not inherited, which makes sense, right? Just because you want a border on your <body> element doesn't mean you want it on *all* your elements. A lot of the time, you can follow your common sense (or just try it and see), and you'll get the hang of it as you become more familiar with the various properties and what they do.

Q: Can I always override a property that is being inherited when I don't want it?

A: Yes. You can always use a more specific selector to override a property from a parent.

Q: This stuff gets complicated. Is there any way I can add comments to remind myself what the rules do?

A: Yes. To write a comment in your CSS, just enclose it between /* and */. For instance:

```
/*  this rule selects all
paragraphs and colors them
blue */
```

Notice that a comment can span multiple lines. You can also put comments around CSS and browsers will ignore it, like this:

```
/* this rule will have no
effect because it's in a
comment

p { color: blue; }  */
```

Make sure you close your comments correctly; otherwise, your CSS won't work!

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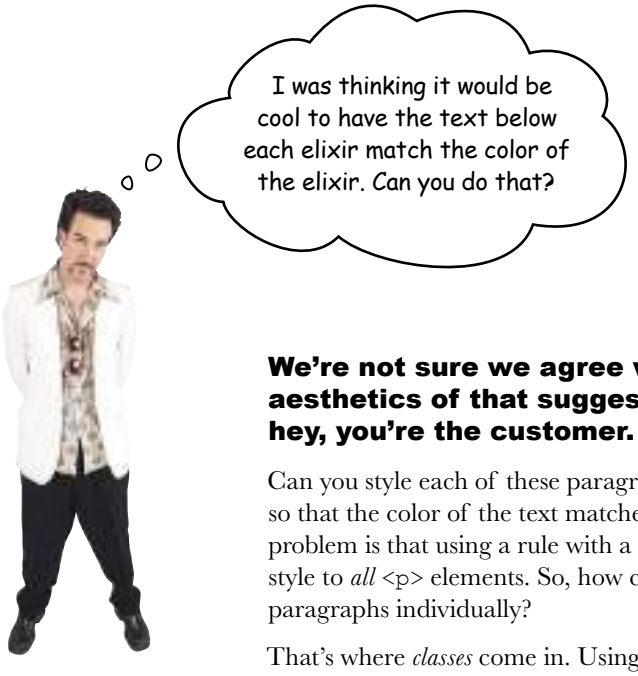
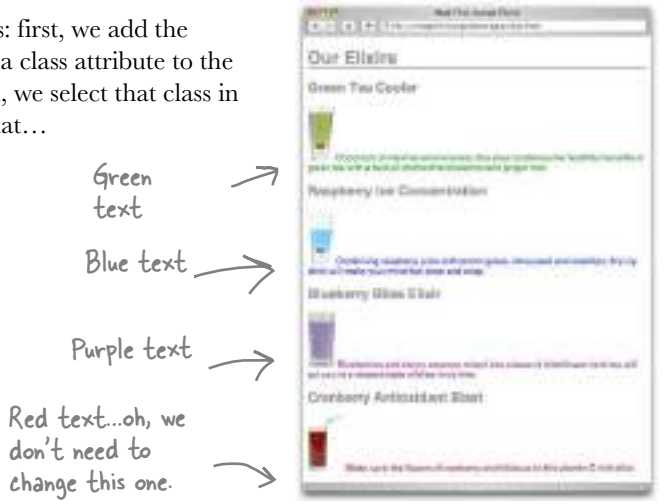


We're not sure we agree with the aesthetics of that suggestion, but hey, you're the customer.

Can you style each of these paragraphs separately so that the color of the text matches the drink? The problem is that using a rule with a `p` selector applies the style to *all* `<p>` elements. So, how can you select these paragraphs individually?

That's where *classes* come in. Using both HTML and CSS, we can define a class of elements, and then apply styles to any element that belongs to that class. So, what exactly is a class? Think of it like a club—someone starts a "greentea" club, and by joining you agree to all the rights and responsibilities of the club, like adhering to their style standards. Anyway, let's just create the class and you'll see how it works.

Creating a class takes two steps: first, we add the element to the class by adding a class attribute to the element in the HTML; second, we select that class in the CSS. Let's step through that…



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Adding an element to the greentea class

Open up the "elixir.html" file and locate the "Green Tea Cooler" paragraph. This is the text we want to change to green. All you're going to do is add the `<p>` element to a class called `greentea`. Here's how you do that:

```
<!DOCTYPE html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge Elixirs</title>
    <link type="text/css" rel="stylesheet" href="../lounge.css">
  </head>
  <body>
    <h1>Our Elixirs</h1>
    <h2>Green Tea Cooler</h2>
    <p class="greentea">
            <img src="../images/green.jpg" alt="Green Tea">
            Chock full of vitamins and minerals, this elixir
            combines the healthful benefits of green tea with
            a twist of chamomile blossoms and ginger root.
    </p>
    <h2>Raspberry Ice Concentration</h2>
    <p>
            <img src="../images/lightblue.jpg" alt="Raspberry Ice">
            Combining raspberry juice with lemon grass,
            citrus peel and rosehips, this icy drink
            will make your mind feel clear and crisp.
    </p>
    <h2>Blueberry Bliss Elixir</h2>
    <p>
            <img src="../images/blue.jpg" alt="Blueberry Bliss">
            Blueberries and cherry essence mixed into a base
            of elderflower herb tea will put you in a relaxed
            state of bliss in no time.
    </p>
    <h2>Cranberry Antioxidant Blast</h2>
    <p>
            <img src="../images/red.jpg" alt="Cranberry Blast">
            Wake up to the flavors of cranberry and hibiscus
            in this vitamin C rich elixir.
    </p>
  </body>
</html>
```

To add an element to a class, just add the attribute "class" along with the name of the class, like "greentea".

Now that the green tea paragraph belongs to the `greentea` class, you just need to provide some rules to style that class of elements.

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Creating a class selector

To create a class in CSS and select an element in that class, you write a *class selector*, like this:

Then use a "." to specify a class.

Last is the class name.

Select the element in the class first—in this case, p.

```
p.greentea {
      color: green;
}
```

And here's the rule...make any text in a paragraph in the greentea class the color green.

The selector p.greentea selects all paragraphs in the greentea class.

So now you have a way of selecting <p> elements that belong to a certain class to style them. All you need to do is add the `class` attribute to any <p> elements you want to be green, and this rule will be applied. Give it a try: open your "lounge.css" file and add the `p.greentea` class selector to it.

```
body {
     font-family: sans-serif;
}

h1, h2 {
     color: gray;
}

h1 {
     border-bottom: 1px solid black;
}

p {
     color: maroon;
}

p.greentea {
     color: green;
}
```


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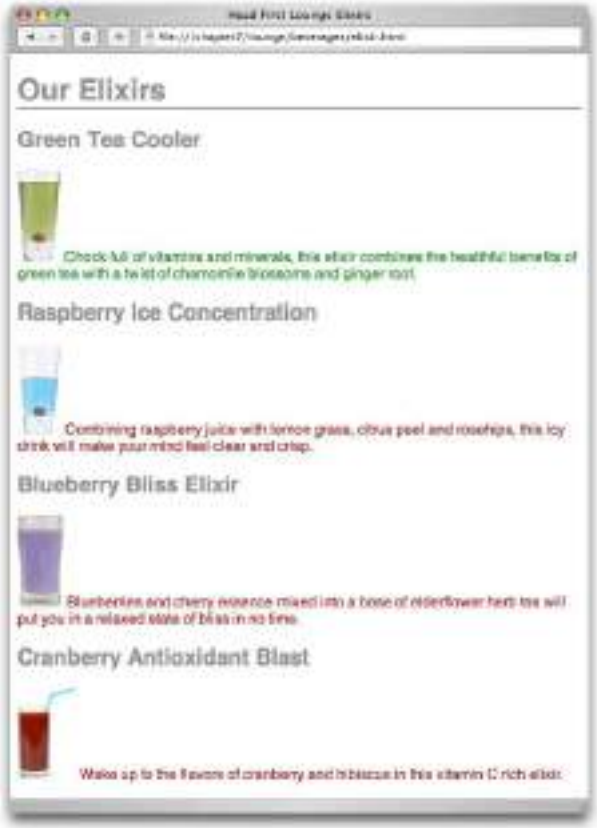
A greentea test drive

Save and then reload to give your new class a test drive.

Here's the new greentea class applied to the paragraph. Now the font is green and matches the Green Tea Cooler. Maybe this styling wasn't such a bad idea after all.



Sharpen your pencil

Your turn: add two classes, "raspberry" and "blueberry", to the correct paragraphs in "elixir.html", and then write the styles to color the text blue and purple, respectively. The property value for raspberry is "blue" and for blueberry is "purple". Put these at the bottom of your CSS file, under the greentea rule: raspberry first, and then blueberry.

Yeah, we know you're probably thinking, how can a raspberry be blue? Well, if Raspberry Kool-Aid is blue, that's good enough for us. And seriously, when you blend up a bunch of blueberries, they really are more purple than blue. Work with us here.

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Taking classes further...

You've already written one rule that uses the `greentea` class to change any paragraph in the class to the color "green":

```
p.greentea {
        color: green;
}
```

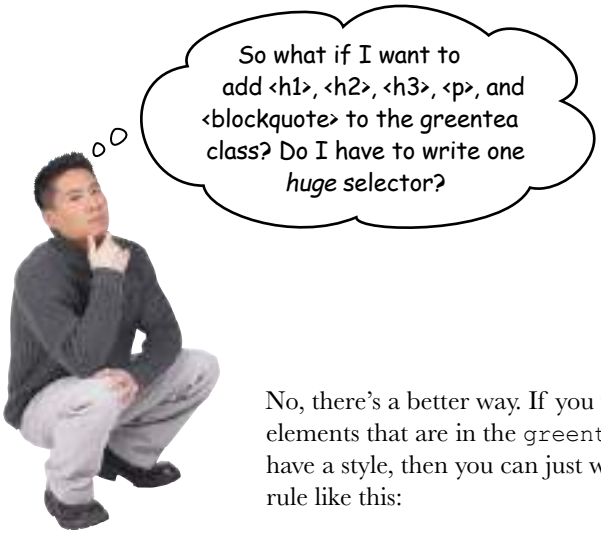
But what if you wanted to do the same to all `<blockquote>`s? Then you could do this:

```
blockquote.greentea, p.greentea {
        color: green;
}
```

Just add another selector to handle <blockquote>s that are in the greentea class. Now this rule will apply to <p> and <blockquote> elements in the greentea class.

And in your HTML you'd write:

```
<blockquote class="greentea">
```



No, there's a better way. If you want all elements that are in the `greentea` class to have a style, then you can just write your rule like this:

```
.greentea {
        color: green;
}
```

If you leave out all the element names, and just use a period followed by a class name, then the rule will apply to all members of the class.

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Cool! Yes, that works. One more question...you said being in a class is like being in a club. Well, I can join many clubs. So, can an element be in more than one class?

Yes, elements can be in more than one class.

It's easy to put an element into more than one class. Say you want to specify a `<p>` element that is in the `greentea`, `raspberry`, and `blueberry` classes. Here's how you would do that in the opening tag:

```
<p class="greentea raspberry blueberry">
```

Place each class name into the value of the class attribute, with a space in between each. The ordering doesn't matter.

So, for example, I could put an <h1> into my "products" class that defines a font size and weight, and also a "specials" class to change its color to red when something's on sale?

Exactly. Use multiple classes when you want an element to have styles you've defined in different classes. In this case, all your `<h1>` elements associated with products have a certain style, but not all your products are on sale at the same time. By putting your "specials" color in a separate class, you can simply add only those elements associated with products on sale to the "specials" class to add the red color you want.

Now you may be wondering what happens when an element belongs to multiple classes, all of which define the *same* property—like our `<p>` element up there. How do you know which style gets applied? You know each of these classes has a definition for the `color` property. So, will the paragraph be green, blue (raspberry), or purple?

We're going to talk about this in great detail after you've learned a bit more CSS, but on the next page you'll find a quick guide to hold you over.

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The world's smallest and fastest guide to how styles are applied

Elements and document trees and style rules and classes…it can get downright confusing. How does all this stuff come together so that you know which styles are being applied to which elements? As we said, *to fully answer that* you're going to have to know a little more about CSS, and you'll be learning that in the next few chapters. But before you get there, let's just walk through some common-sense rules of thumb about how styles are applied.

First, do any selectors select your element?

Let's say you want to know the `font-family` property value for an element. The first thing to check is: is there a selector in your CSS file that selects your element? If there is, and it has a `font-family` property and value, then that's the value for your element.

What about inheritance?

If there are no selectors that match your element, then you rely on inheritance. So, look at the element's parents, and parents' parents, and so on, until you find the property defined. When and if you find it, that's the value.

Struck out again? Then use the default

If your element doesn't inherit the value from any of its ancestors, then you use the default value defined by the browser. In reality, this is a little more complicated than we're describing here, but we'll get to some of those details later in the book.

What if multiple selectors select an element?

Ah, this is the case we have with the paragraph that belongs to all three classes:

```
<p class="greentea raspberry blueberry">
```

There are multiple selectors that match this element and define the same `color` property. That's what we call a *conflict*. Which rule breaks the tie? Well, if one rule is more *specific* than the others, then it wins. But what does "more specific" mean? We'll come back in a later chapter and see *exactly* how to determine how specific a selector is, but for now, let's look at some rules and get a feel for it:

```
p { color: black;}

.greentea { color: green; }

p.greentea { color: green; }

p.raspberry { color: blue; }

p.blueberry { color: purple; }
```

Here's a rule that selects any old paragraph element.

This rule selects members of the greentea class. That's a little more specific.

And this rule selects only paragraphs that are in the greentea class, so that's even more specific.

These rules also select only paragraphs in a particular class. So they are about the same in specificity as the p.greentea rule.

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And if we still don't have a clear winner?

So, if you had an element that belonged only to the `greentea` class, there would be an obvious winner: the `p.greentea` selector is the most specific, so the text would be green. But you have an element that belongs to *all three* classes: `greentea`, `raspberry`, and `blueberry`. So, `p.greentea`, `p.raspberry`, and `p.blueberry` all select the element, and are of equal specificity. What do you do now? You choose the one that is listed *last* in the CSS file. If you can't resolve a conflict because two selectors are equally specific, you use the ordering of the rules in your stylesheet file; that is, you use the rule listed last in the CSS file (nearest the bottom). And in this case, that would be the `p.blueberry` rule.

In your "elixir.html" file, change the greentea paragraph to include all the classes, like this:

```
<p class="greentea raspberry blueberry">
```

Save and reload. What color is the Green Tea Cooler paragraph now? _____

Next, reorder the classes in your HTML:

```
<p class="raspberry blueberry greentea">
```

Save and reload. What color is the Green Tea Cooler paragraph now? _____

Next, open your CSS file and move the p.greentea rule to the bottom of the file.

Save and reload. What color is the Green Tea Cooler paragraph now? _____

Finally, move the p.raspberry rule to the bottom of the file.

Save and reload. What color is the Green Tea Cooler paragraph now? _____

After you've finished, rewrite the green tea element to look like it did originally:

```
<p class="greentea">
```

Save and reload. What color is the Green Tea Cooler paragraph now? _____

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Tonight's talk: **CSS & HTML compare languages**

CSS:

Did you see that? I'm like Houdini! I broke right out of your `<style>` element and into my own file. And you said in Chapter 1 that I'd never escape.

Have to link me in? Come on; you know your pages wouldn't cut it without my styling.

If you were paying attention in this chapter, you would have seen I'm downright powerful in what I can do.

Well now, that's a little better. I like the new attitude.

HTML:

Don't get all excited; I still have to link you in for you to be at all useful.

Here we go again…while me and all my elements are trying to keep things structured, you're talking about hair highlights and nail color.

Okay, okay, I admit it; using CSS sure makes my job easier. All those old deprecated styling elements were a pain in my side. I do like the fact that my elements can be styled without inserting a bunch of stuff in the HTML, other than maybe an occasional class attribute.

But I still haven't forgotten how you mocked my syntax…<remember>?

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CSS:

You have to admit HTML is kinda clunky, but that's what you get when you're related to an early '90s technology.

Are you kidding? I'm very expressive. I can select just the elements I want, and then describe exactly how I want them styled. And you've only just begun to see all the cool styling I can do.

Yup; just wait and see. I can style fonts and text in all kinds of interesting ways. I can even control how each element manages the space around it on the page.

Bwahahaha. And you thought you had me controlled between your `<style>` tags. You're going to see I can make your elements sit, bark, and roll over if I want to.

HTML:

I call it standing the test of time. And you think CSS is elegant? I mean, you're just a bunch of rules. How's that a language?

Oh yeah?

Hmmm…sounds as if you have a little too much power; I'm not sure I like the sound of that. After all, my elements want to have some control over their own lives.

Whoa now! Security…security?!

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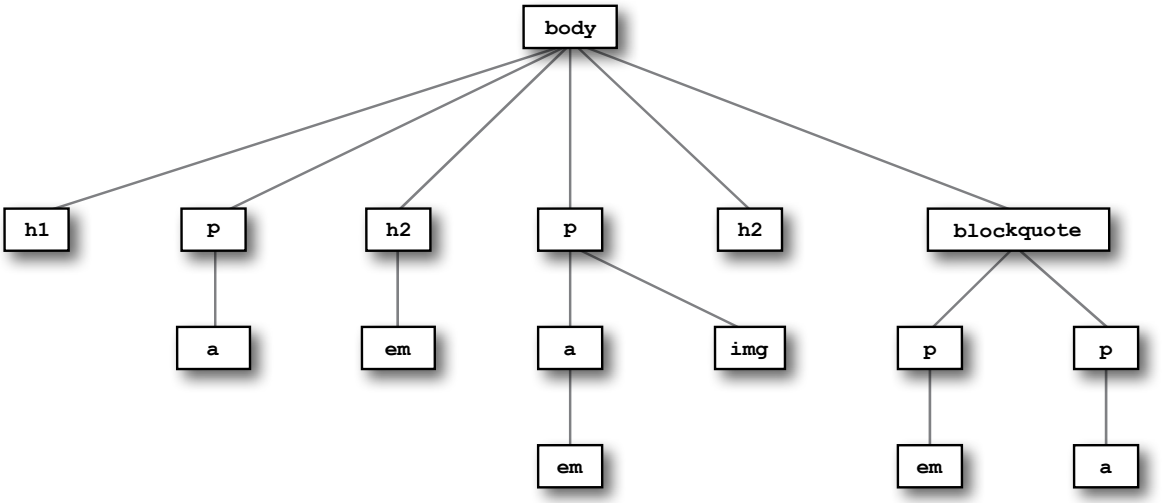
Who gets the inheritance?

Sniff, sniff; the <body> element has gone to that great browser in the sky. But he left behind a lot of descendants and a big inheritance of color "green". Below, you'll find his family tree. Mark all the descendants that inherit the <body> element's color green. Don't forget to look at the CSS below first.




```
body {
        color: green;
}

p {
        color: black;
}
```

Here's the CSS. Use this to determine which of the above elements hit the jackpot and get the green (color).

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BE the Browser

Below, you'll find the CSS file "style.css", with some errors in it. Your job is to play like you're the browser and locate all the errors. After you've done the exercise, look at the end of the chapter to see if you caught all the errors.

If you have errors in your CSS, usually what happens is all the rules below the error are ignored. So, get in the habit of looking for errors now, by doing this exercise.

The file "style.css"

```
<style>

body {
    background-color: white

h1, {
    gray;
    font-family: sans-serif;
}

h2, p {
    color:
}

<em> {
    font-style: italic;
}

</style>
```


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Of course!

Those W3C boys and girls aren't just sitting around on their butts, they've been working hard. You can find their CSS validator at:

http://jigsaw.w3.org/css-validator/

Type that URL in your browser, and we think you'll feel quite at home when you get there. You're going to find a validator that works almost exactly like the HTML validator. To use the CSS version, just point the validator to your CSS URL, upload a file with your CSS in it (first tab), or just paste it into the form (second tab), and submit.

You shouldn't encounter any big surprises, like needing doctypes or character encodings with CSS. Go ahead, give it a try (like we're not going to make you do it on the next page, anyway).

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Making sure the lounge CSS validates

Before you wrap up this chapter, wouldn't you feel a lot better if all that Head First Lounge CSS validated? Sure, you would. Use whichever method you want to get your CSS to the W3C. If you have your CSS on a server, type your URL into the form; otherwise, either upload your CSS file or just copy and paste the CSS into the form. (If you upload, make sure you're directing the form to your CSS file, not your HTML file.) Once you've done that, click on Check.

If your CSS didn't validate, check it with the CSS a few pages back and find any small mistakes you've made, then resubmit.

Yay! Our CSS validates as CSS 2.1 (the validator hasn't upgraded to CSS 3 yet, but if it has by the time you read this, it should still validate).

Here are some icons you can put on your web page if you want to show off that your CSS validates. (You can get similar icons for validated HTML, too.)

Just like when you validate HTML correctly, you get the "green badge of success" when you pass validation for your CSS. Green is good!

there are no Dumb Questions

Q: Do I need to worry if I get warnings? Or do what they say?

A: It's good to look them over, but you'll find some are more in the category of suggestions than "must do's." The validator can err on the side of being a little anal, so just keep that in mind.

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Property Soup

top

Controls the position of the top of the element.

text-align

Use this property to align your text to the left, center, or right.

letter-spacing

This lets you set the spacing between letters. L i k e t h i s.

Use color to set the font color of text elements.

color

background-color

This property controls the background color of an element.

Use this property for italic or oblique text.

font-style

This property controls the weight of text. Use it to make text bold.

font-weight

border

This property puts a border around an element. You can have a solid border, a ridged border, a dotted border...

This property lets you change how list items look in a list.

list-style

left

This is how you tell an element how to position its left side.

padding

If you need space between the edge of an element and its content, use padding.

This property sets the space between lines in a text element.

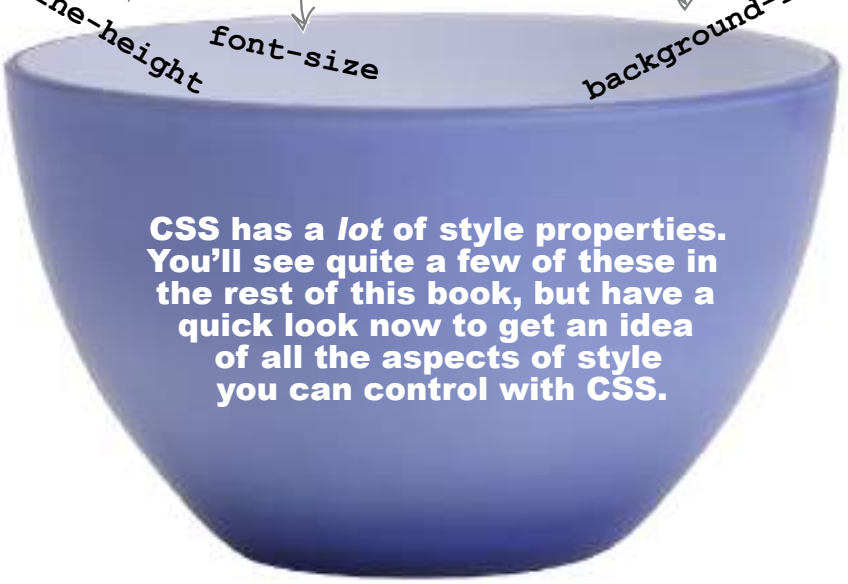
line-height

Makes text bigger or smaller.

font-size

Use this property to put an image behind an element..

background-image



CSS has a *lot* of style properties. You'll see quite a few of these in the rest of this book, but have a quick look now to get an idea of all the aspects of style you can control with CSS.

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BULLET POINTS

- CSS contains simple statements, called rules.
- Each rule provides the style for a selection of HTML elements.
- A typical rule consists of a selector along with one or more properties and values.
- The selector specifies which elements the rule applies to.
- Each property declaration ends with a semicolon.
- All properties and values in a rule go between { } braces.
- You can select any element using its name as the selector.
- By separating element names with commas, you can select multiple elements at once.
- One of the easiest ways to include a style in HTML is the <style> tag.
- For HTML and for sites of any complexity, you should link to an external stylesheet.
- The <link> element is used to include an external stylesheet.
- Many properties are inherited. For instance, if a property that is inherited is set for the <body> element, all the <body>'s child elements will inherit it.
- You can always override properties that are inherited by creating a more specific rule for the element you'd like to change.
- Use the class attribute to add elements to a class.
- Use a "." between the element name and the class name to select a specific element in that class.
- Use ".classname" to select any elements that belong to the class.
- You can specify that an element belongs to more than one class by placing multiple class names in the class attribute with spaces between the names.
- You can validate your CSS using the W3C validator, at http://jigsaw.w3.org/css-validator.

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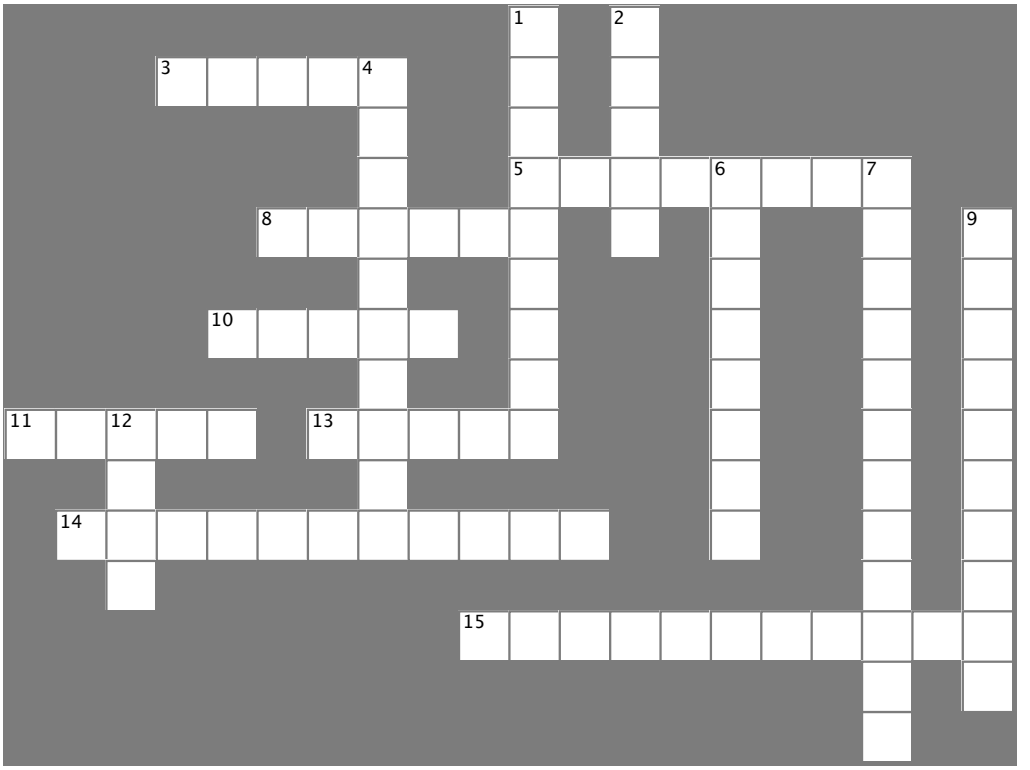
HTMLcross

Here are some clues with mental twist and turns that will help you burn alternative routes to CSS right into your brain!



Across

3. Styles are defined in these.
5. Selects an element.
8. Each rule defines a set of properties and _____.
10. Defines a group of elements.
11. Property that represents font color.
13. Ornamental part of some fonts.
14. How elements get properties from their parents.
15. Property for font type.

Down

1. Fonts without serifs.
2. You can place your CSS inside these tags in an HTML file.
4. An external style file is called this.
6. With inheritance, a property set on one element is also passed down to its _____.
7. Won this time because they used external stylesheets.
9. They really wanted some style.
12. Use this element to include an external stylesheet.

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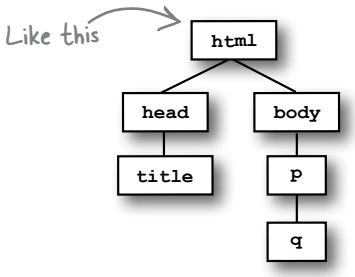
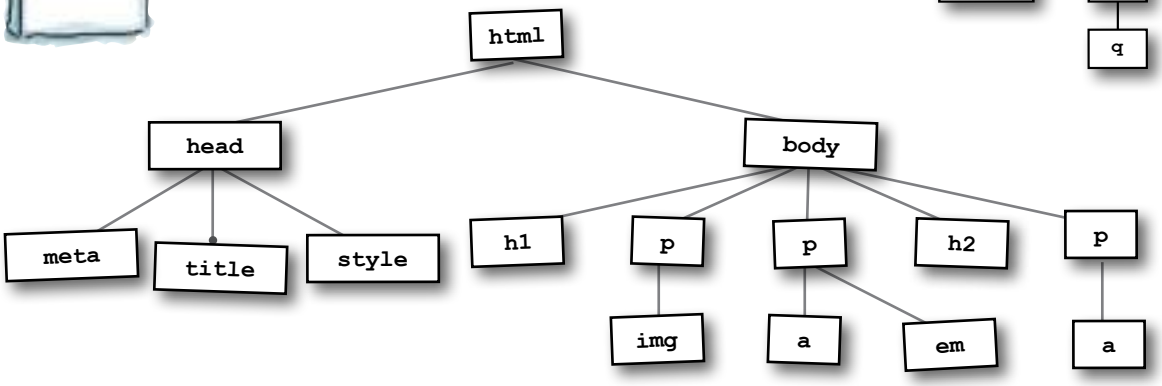
Markup Magnets Solution

Remember drawing the hierarchy diagram of HTML elements in Chapter 3? You did that again for the Lounge's main page. Here's our solution.

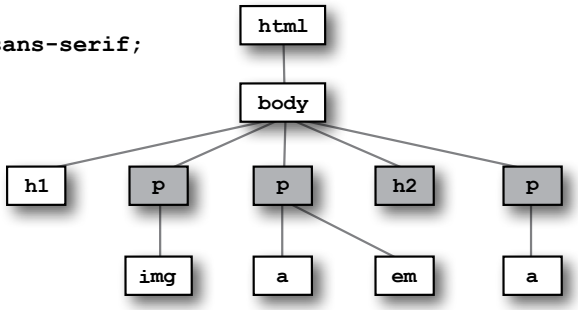




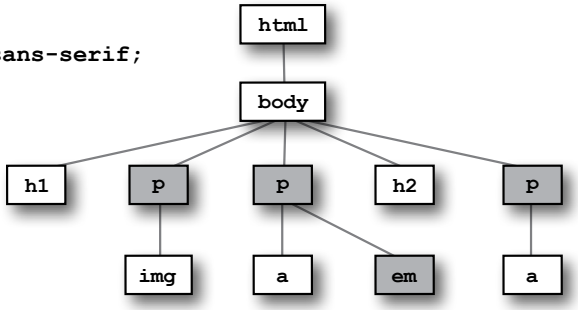
Sharpen your pencil Solution

The selected elements are colored:

```
p, h2 {
    font-family: sans-serif;
}
```




```
p, em {
    font-family: sans-serif;
}
```



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Sharpen your pencil Solution

Your turn: add two classes, "raspberry" and "blueberry" to the correct paragraphs in "elixir.html" and then write the styles to color the text blue and purple, respectively. The property value for raspberry is "blue" and for blueberry is "purple".

```
body {
        font-family: sans-serif;
}

h1, h2 {
        color: gray;
}

h1 {
        border-bottom: 1px solid black;
}

p {
        color: maroon;
}

p.greentea {
        color: green;
}

p.raspberry {
        color: blue;
}

p.blueberry {
        color: purple;
}
```

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```
<!doctype html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge Elixirs</title>
    <link type="text/css" rel="stylesheet" href="../lounge.css">
  </head>
  <body>
    <h1>Our Elixirs</h1>
    <h2>Green Tea Cooler</h2>
    <p class="greentea">
              <img src="../images/green.jpg" alt="Green Tea">
              Chock full of vitamins and minerals, this elixir
              combines the healthful benefits of green tea with
              a twist of chamomile blossoms and ginger root.
    </p>
    <h2>Raspberry Ice Concentration</h2>
    <p class="raspberry">
              <img src="../images/lightblue.jpg" alt="Raspberry Ice">
              Combining raspberry juice with lemon grass,
              citrus peel and rosehips, this icy drink
              will make your mind feel clear and crisp.
    </p>
    <h2>Blueberry Bliss Elixir</h2>
    <p class="blueberry">
              <img src="../images/blue.jpg" alt="Blueberry Bliss">
              Blueberries and cherry essence mixed into a base
              of elderflower herb tea will put you in a relaxed
              state of bliss in no time.
    </p>
    <h2>Cranberry Antioxidant Blast</h2>
    <p>
              <img src="../images/red.jpg" alt="Cranberry Blast">
              Wake up to the flavors of cranberry and hibiscus
              in this vitamin C rich elixir.
    </p>
  </body>
</html>
```


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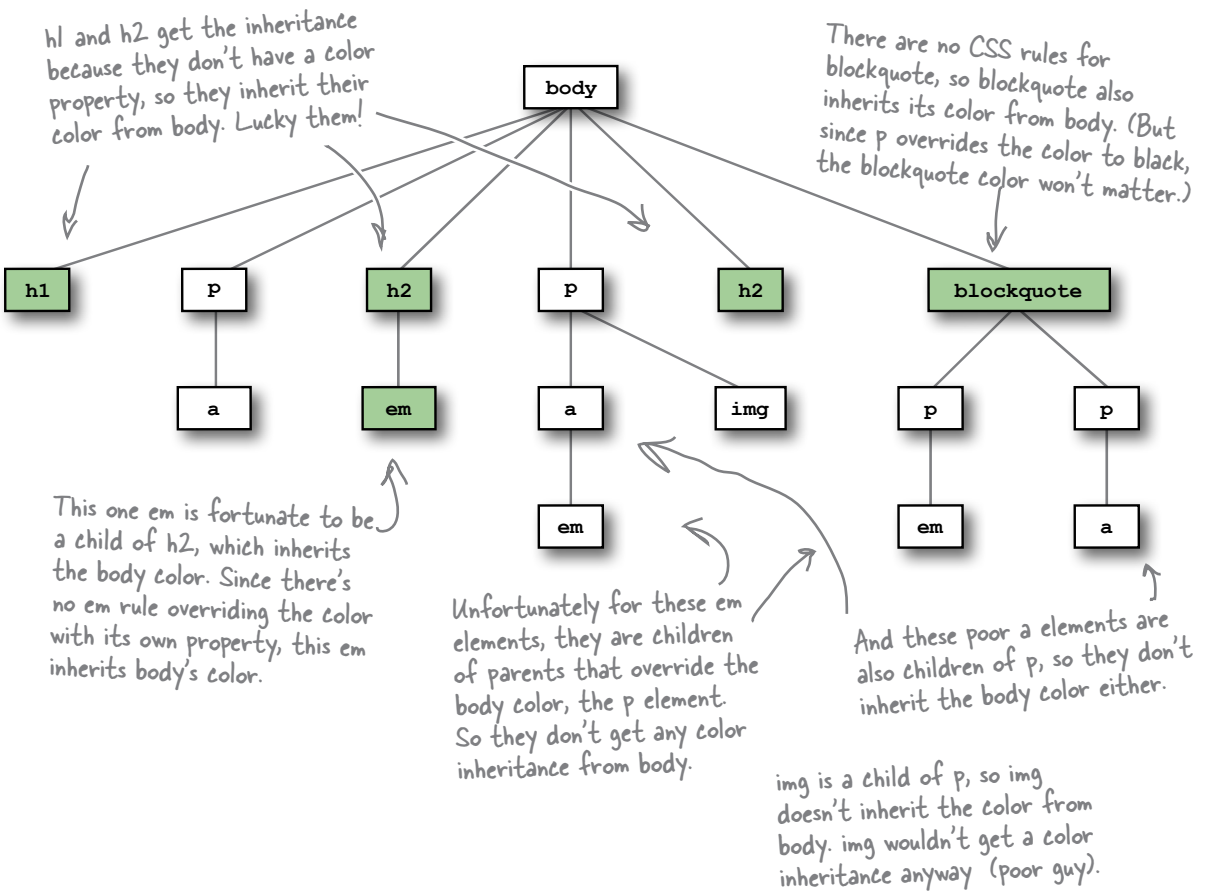
Exercise Solution

Who gets the inheritance?

Sniff, sniff; the <body> element has gone to that great browser in the sky. But he left behind a lot of descendants and a big inheritance of color "green". Below, you'll find his family tree. Mark all the descendants that inherit the <body> element's color green. Don't forget to look at the CSS below first. Here's our solution:

```
body {
        color: green;
}

p {
        color: black;
}
```



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BE the Browser Solution

Below, you'll find the CSS file with some errors in it. Your job was to play like you're the browser and locate all the errors. Did you find them all?

```
<style>

body {
    background-color: white
}
h1, {
    gray;
    font-family: sans-serif;
}

h2, p {
    color:
}

<em> {
    font-style: italic;
}

</style>
```

No HTML in your CSS! The <style> tags are HTML and don't work in a CSS stylesheet.

Missing semicolon

Missing }

Extra comma

Missing property name and colon

Missing property value and semicolon

Using the HTML tag instead of just the element name. This should be em.

No </style> tags needed in the CSS

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In your "elixir.html" file, change the greentea paragraph to include all the classes, like this:

```
<p class="greentea raspberry blueberry">
```

Save and reload. What color is the Green Tea Cooler paragraph now? purple

It's purple because the blueberry rule is last in the CSS file.

Next, reorder the classes in your HTML:

```
<p class="raspberry blueberry greentea">
```

Save and reload. What color is the Green Tea Cooler paragraph now? purple

It's still purple because the ordering of the names in the class attribute doesn't matter.

Next, open your CSS file and move the p.greentea rule to the bottom of the file.

Save and reload. What color is the Green Tea Cooler paragraph now? green

Now, it's green, because the greentea rule comes last in the CSS file.

Finally, move the p.raspberry rule to the bottom of the file.

Save and reload. What color is the Green Tea Cooler paragraph now? blue

Now, it's blue, because the raspberry rule comes last in the CSS file.

After you've finished, rewrite the green tea element to look like it did originally:

```
<p class="greentea">
```

Save and reload. What color is the Green Tea Cooler paragraph now? green

Okay, now the <p> element only belongs to one class, so we use the most specific rule, which is p.greentea.

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HTMLcross Solution

							1 S		2 S					
		3 R	U	L	E	4 S		A		T				
						T		N		Y				
						Y		5 S	E	L	E	6 C	T	O	7 R	
				8 V	A	L	U	E	S		E		H			A		9 L
						E			E				I			D		O
				10 C	L	A	S	S		R			L			W		U
						H			I				D			E		N
11 C	O	12 L	O	R		13 S	E	R	I	F			R			B		G
		I					E						E			D		E
	14 I	N	H	E	R	I	T	A	N	C	E		N			E		G
		K														S		U
									15 F	O	N	T	–	F	A	M	I	L	Y
																G		S
																N		

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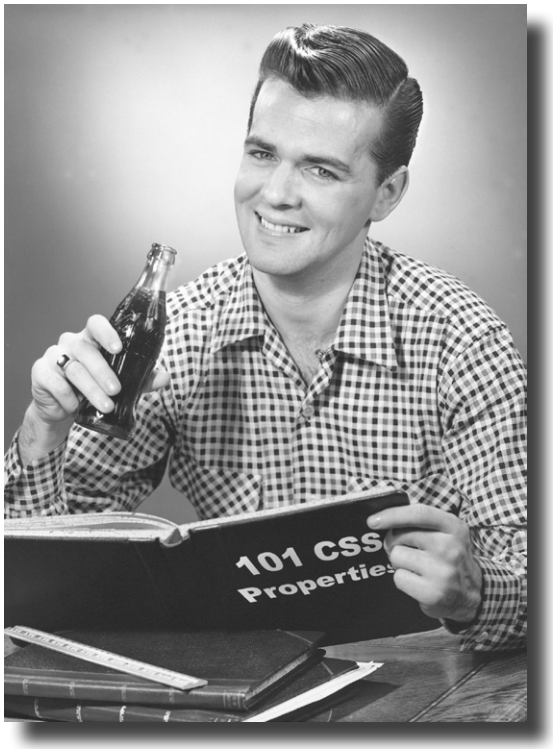
8 styling with fonts and colors

Expanding Your Vocabulary



Your CSS language lessons are coming along nicely. You already have the basics of CSS down, and you know how to create CSS rules to select and specify the style of an element. Now it's time to build your vocabulary, and that means picking up some new properties and learning what they can do for you. In this chapter we're going to work through some of the most common properties that affect the display of text. To do that, you'll need to learn a few things about fonts and color. You're going to see you don't have to be stuck with the fonts everyone else uses, or the clunky sizes and styles the browser uses as the defaults for paragraphs and headings. You're also going to see there is a lot more to color than meets the eye.

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Text and fonts from 30,000 feet

A lot of CSS properties are dedicated to helping you style your text. Using CSS, you can control font, style, color, and even the decorations that are put on your text, and we're going to cover all these in this chapter. We'll start by exploring the actual fonts that are used to display your pages. You've already seen the `font-family` property, and in this chapter you're going to learn a lot more about specifying fonts.

Before we dive in, let's get the 30,000-foot view of some properties you can use to specify and change the look of your fonts. After that, we'll take the fonts one by one and learn the ins and outs of using each.

Andale Mono
Arial
Arial Black
Comic Sans
Courier New
Georgia
Impact
Times New Roman
Trebuchet MS
Verdana

Customize the fonts in your pages with the font-family property.

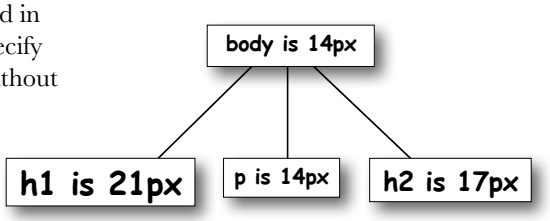
Fonts can have a dramatic effect on your page designs. In CSS, fonts are divided into "font families" from which you can specify the fonts you'd like used in each element of your page. Only certain fonts are commonly installed on most computers, so you need to be careful in your font choices. In this chapter we'll take you through everything you need to know to specify and make the best use of fonts.

Although we'll see in a bit how you can expand the fonts available to your browser.

```
body {
      font-family: Verdana, Geneva, Arial, sans-serif;
}
```

Control the size of your fonts with the font-size property.

Font size also has a big impact on the design and the readability of your web pages. There are several ways to specify font sizes with CSS, and in this chapter we'll cover each one, but we'll also teach you how to specify your fonts in a way that allows your users to increase the font size without affecting your designs.




```
body {
      font-size: 14px;
}
```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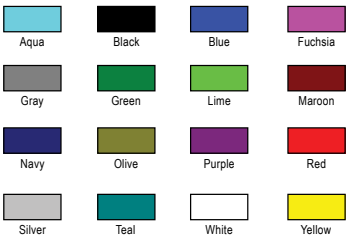
Add color to your text with the color property.

You can change your text color with the color property. To do that, it helps to know a little about web colors, and we'll take you through all the ins and outs of color, including the mysterious color "hex codes."

```
body {
      color: silver;
}
```



Affect the weight of your fonts with the font-weight property.

Why settle for boring, average fonts when you can give them some extra weight when needed? Or are your fonts looking too heavy? Slim them down to a normal weight. All this is easily done with the `font-weight` property.

```
body {
      font-weight: bold;
}
```

lighter

normal

bold

bolder

Add even more style to your text with the text-decoration property.

Using the `text-decoration` property, you can decorate your text with decorations including overlines, underlines, and line-throughs.

```
body {
      text-decoration: underline;
}
```

none

underline

overline

~~line-through~~

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What is a font family anyway?

You've already come across the `font-family` property, and so far you've always specified a value of "sans-serif". You can get a lot more creative than that with the `font-family` property, but it helps to know what a font family is first. Here's a quick rundown…

Each font-family contains a set of fonts that share common characteristics. There are five font families: sans-serif, serif, monospace, cursive, and fantasy. Each family includes a large set of fonts, so on this page you'll see only a few examples of each.

Sans-serif family

Verdana

Arial Black

Trebuchet MS

Arial

Geneva

The serif family includes fonts with serifs. A lot of people associate the look of these fonts with newspaper print.

Serifs are the decorative barbs and hooks on the ends of the letters.

The sans-serif family includes fonts without serifs. These fonts are usually considered more readable on computer screens than serif fonts.

Sans-serif means "without serifs."

Serif family

Times

Times New Roman

Georgia

Fonts aren't consistently available from one computer to another. In fact, the set of available fonts will vary depending on the operating system as well as what fonts and applications a user has installed. So keep in mind that the fonts on your machine may differ from what is available to your users. And, as we said, we'll show you how to extend the set of fonts in a bit…

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Monospace family

Courier

Courier New

Andale Mono

The monospace family is made up of fonts that have constant-width characters. For instance, the horizontal space an "i" takes up will be the same width that an "m" takes up. These fonts are primarily used to show software code examples.

The cursive family includes fonts that look handwritten. You'll sometimes see these fonts used in headings.

Take a good look at the font families: serif fonts have an elegant, traditional look, while sans-serif fonts have a very clean and readable look. Monospace fonts feel like they were typed on a typewriter. Cursive and fantasy fonts have a playful or stylized feel.

Cursive family

Comic Sans

Apple Chancery

Fantasy family

LAST NINJA

Impact

The fantasy font family contains stylized decorative fonts.

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Font Magnets

Your job is to help the fictional fonts below find their way home to their own font family. Move each fridge magnet on the left into the correct font family on the right. Check your answers before you move on. Review the font family descriptions on the previous pages if you need to.

Bainbridge

Cartoon

Palomino

Angel

Iceland

Messenger

Savannah

Crush

Nautica

Quarter

Monospace family

Fantasy family

Cursive family

Sans-serif family

Serif family

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Specifying font families using CSS

Okay, so there are a lot of good fonts out there from several font families. How do you get them in your pages? Well, you've already had a peek at the `font-family` property in the last chapter, when you specified a `font-family` of "sans-serif" for the lounge. Here's a more interesting example:

Usually, your font-family specification contains a list of alternative fonts, all from the same family.

```
body {
      font-family: Verdana, Geneva, Arial, sans-serif;
}
```

You can specify more than one font using the font-family property. Just type the font names separated by commas.

Write font names as they are spelled, including upper- and lowercase letters.

Always put a generic font family name at the end, like "serif", "sans-serif", "cursive", or "monospace". You'll see what this does in a sec.

How font-family specifications work

Here's how the browser interprets the fonts listed in your `font-family` specification:

Check to see if the font Verdana is available on the user's computer and if so, use it as the font for this element (in this case, the <body> element).

If Verdana isn't available, then look for the font Geneva, and if it is available, use it for the body.

If Geneva isn't available, then look for the font Arial, and if it is available, use it for the body.

Finally, if none of the specific fonts can be found, just use whatever the browser considers its default "sans-serif" font.

```
body {
      font-family: Verdana, Geneva, Arial, sans-serif;
}
```

You don't have to specify four alternative fonts; you can have two, three, etc. In the last chapter, we only used one—the default sans-serif font—although we don't recommend that because it doesn't give you much control over the fonts you'd like used.

The `font-family` property gives you a way to create a list of preferred fonts. Hopefully, most browsers will have one of your first choices, but if not, you can at least be assured that the browser will provide a generic font from the same family.

Let's get some fonts into your pages…

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Dusting off Tony's journal

Now that you know how to specify fonts, let's take another look at Tony's Segway'n USA page and give it a different look. We'll be making some small, incremental changes to the text styles in Tony's page, and while no single change is going to look dramatically different, by the end of the chapter we think you'll agree the site has a slick new look. Let's get an idea of where we might make some improvements and then let's give Tony a new `font-family`.

Remember that we haven't applied any styles to Tony's site, so his site is using a serif font-family for the entire page.

The default size of the heading fonts is also pretty large and doesn't make for an attractive page.

The quote is just indented. It would be nice to improve its look a bit by adding some font-style.

Except for the photos, this page is rather monochromatic, so we'll also add some font color to make it a little more interesting.

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Getting Tony a new font-family

Let's get Tony set up with a `font-family`. We're going to start with some clean sans-serif fonts. First, create a new file, "journal.css" in the "chapter8/journal" folder and add this rule:

```
body {
    font-family: Verdana, Geneva, Arial, sans-serif;
}
```

We're setting the font-family property on the <body> element. Remember, the elements in the <body> will inherit these fonts.

You'll see Verdana on most PCs...

...and Geneva on most Macs.

Arial is common on both.

And if all else fails, we have the default sans-serif.

We've chosen a set of sans-serif fonts here.

Now you need to link Tony's journal to the new stylesheet file. To do that, open the file "journal.html" in the "chapter8/journal" folder. Add the `<link>` element to link in the style in "journal.css", like we did below.

We've also gone ahead and updated Tony's journal.html file to be official HTML5, adding in the doctype and the <meta> tag.

```
<!doctype html>
<html>
    <head>
        <meta charset="utf-8">
        <link type="text/css" rel="stylesheet" href="journal.css">
        <title>My Trip Around the USA on a Segway</title>
    </head>
    <body>
      .
      .
      .
    </body>
</html>
```

Here's where we're linking in the new "journal.css" file.

After you've made this change, save the file, fire up your browser, and load the page.

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Test driving Tony's new fonts

Open the page with the new CSS in the browser and you should see we've now got a nice set of sans-serif fonts. Let's check out the changes…

The font definitely gives Tony's web page a new look. The headings now have a cleaner look without the serifs on the letters, although they still look a tad large on the page.

The paragraph text is also clean and very readable.

Because font-family is an inherited property, all elements on the page are now using a sans-serif font, even the list elements...

...and the <blockquote>s.

And if the serif fonts were more your cup of tea, don't let us stop you. You can always redo the font-family declaration to use serif fonts.

there are no Dumb Questions

Q: How do I specify a font with multiple words in the name, like Courier New?

A: Just put quotes around the name in your font-family declaration, like this: `font-family: "Courier New", Courier;`

Q: So the font-family property is really a set of alternative fonts?

A: Yes. It's basically a priority list of fonts. The first is the font you'd like used, followed by a good substitute, followed by more substitutes, and so on. For the last font, you should specify the catch-all generic "sans-serif" or "serif", which should be in the same family as all the fonts in your list.

Q: Are "serif" and "sans-serif" real fonts?

A: "serif" and "sans-serif" are not the names of actual fonts. However, your browser will substitute a real font in place of "serif" or "sans-serif" if the other fonts before it in the font-family declaration can't be found. The font used in its place will be whatever the browser has defined as the default font in that family.

Q: How do I know which to use? Serif or sans-serif?

A: There are no rules. However, on a computer display, many people consider sans-serif the best for body text. You'll find plenty of designs that use serif for body text, or mix serif fonts with sans-serif fonts. So, it really is up to you and what kind of look you want your page to have.

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How do I deal with everyone having different fonts?

The unfortunate thing about fonts is that you can't control what fonts are installed on your users' computers. Not only that, but they tend to differ across operating systems—what might be on your Mac may not be on your user's PC.

So, how do you deal with that? Well, the tried-and-true strategy is to create a list of fonts that are most appropriate for your pages and then hope the user has one of those fonts installed. If he doesn't, well, at least we can count on the browser to supply a generic font in the same font family.

Let's look at how to do that in a little more detail. What you need to do is ensure that your `font-family` declaration includes fonts that are likely to occur on both Windows and the Mac (as well as any other platforms your users might be using, like Linux or perhaps mobile devices), and that it also ends with a font family.

Here's an example:

These fonts are likely to be available on both Windows and Macintosh computers.

Andale Mono
Arial
Arial Black
Comic Sans
Courier New
Georgia
Impact
Times New Roman
Trebuchet MS
Verdana

These fonts are most likely to be found on Macintosh computers.

Geneva
Courier
Helvetica
Times

Let's take a look at our definition for Tony's pages again...

(1) We'd like for Verdana to be used, but...

(3) That's okay, because we can probably count on Arial to be on either Windows or Macs, but if it's not...

```
font-family: Verdana, Geneva, Arial, sans-serif;
```

(2) If it's not, Geneva would be nice, but this will probably only happen on Macs. But if it's not...

(4) Then that's still okay; we'll just let the browser choose a sans-serif font for us.

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Yes, but there's a better way...

Your suggestion would work, but most likely for only a very small percentage of your users. If you just have to have that oh-so-cool font, or typography is important to your site design, you can actually deliver a font right to your user's browser using Web Fonts.

To do this, you're going to use a newer feature of CSS: the `@font-face` rule. This rule allows you to define the name and location of a font that can then be used in your page.

Let's see how this works…

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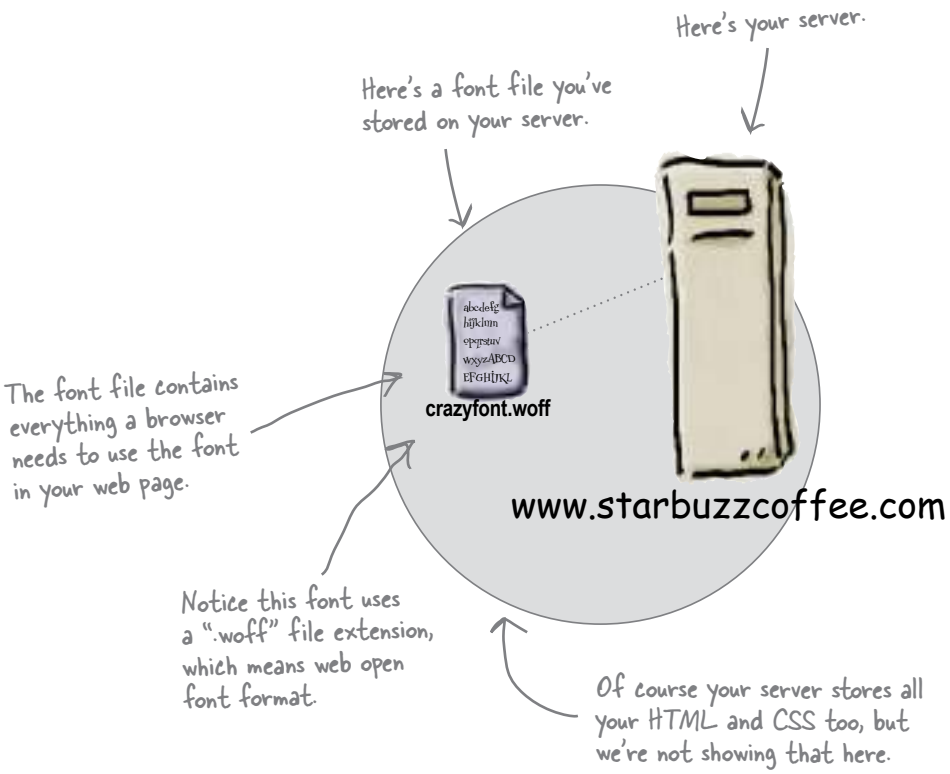
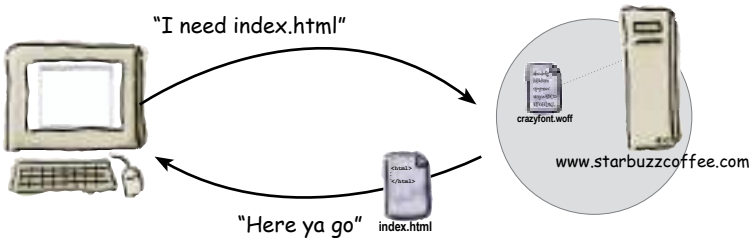
How Web Fonts work

With Web Fonts you can take advantage of a new capability of modern browsers that allows you to deliver new fonts directly to your users. Once the font is delivered, the browser can then make use of the Web Font just like it can any other font, and you can even style your text with CSS. Let's look at how Web Fonts work in a little more detail:



1. To make use of Web Fonts, the browser first retrieves an HTML page that references them.



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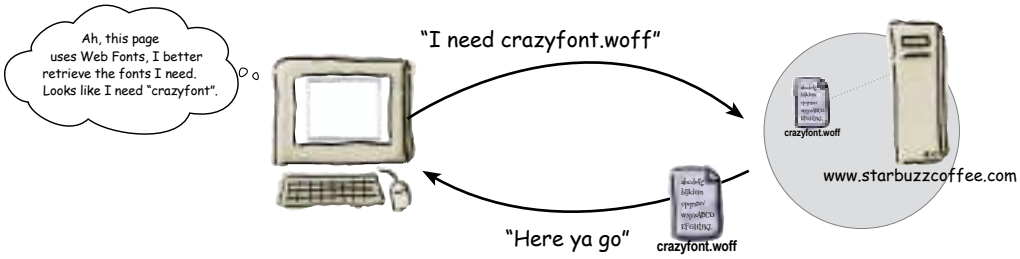
2 The browser then retrieves the Web Font files needed for the page.



3 Now, with the font retrieved, the browser uses the font when it displays the page.

there are no Dumb Questions

Q: What's the woff, or web open font format?

A: Woff is emerging as the standard font format for Web Fonts, and you'll see it supported today across all modern browsers. That said, there has previously been some lack of standardization in this area, with different browsers supporting different font formats. If you need to provide Web Fonts to browsers that may not support woff, you'll need to supply one or more of a few formats that are available as alternatives. Web Font hosting services can help a lot here.

Q: So to use a Web Font, I have to host the font files on a server?

A: If you're just testing fonts you can actually store and refer to them as local files on your own file system (just like you do with, say, an image). But if you want to deliver fonts to your users on the Web, you either have to host the files yourself on a server, or make use of a hosting service, such as Google's, which is free.

Q: If I use a Web Font, can I then count on it being there for my users?

A: As long as they have a modern browser (and discounting any network connectivity or server issues), for the most part, yes. However, if they are using old browsers or mobile devices that don't yet support Web Fonts, all bets are off and you still need to supply font alternatives (we'll see how in a sec).

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How to add a Web Font to your page...

So you've got a special font you want to add to your page? Let's step through how to do that using Web Fonts and the `@font-face` rule in CSS.

Step one: Find a font

If you don't have a font, like Tony does, you'll want to visit the many sites out there that have both free and licensed fonts you can use in your pages (check out the appendix for more information). We're going to use Tony's suggestion, Emblema One, which is a free font.

Step two: Make sure you have all the formats of the font you need

Here's the good news on Web Fonts: the `@font-face` CSS rule is pretty much a standard across modern browsers. Here's the bad news: the actual format used to store the fonts isn't quite yet a standard (although we're getting there), and in fact there are several different formats (at the time of writing) supported across the browsers to varying degrees. Here are the common formats (and their respective file extensions):

TrueType fonts: .ttf

TrueType and OpenType fonts are closely related; OpenType is built on top of TrueType (and is newer than TrueType).

OpenType fonts: .otf

Embedded OpenType fonts: .eot

Embedded OpenType (EOT) is a compact form of OpenType. It's proprietary (Microsoft), and supported only on IE.

SVG fonts: .svg

Scalable Vector Graphics, or SVG, is a general-purpose graphics format, and SVG fonts use this format to represent characters.

Web open font format: .woff

Web open font format is based on TrueType, and is being developed as a standard for Web Fonts. It's well supported on most modern browsers.

The best supported format across most modern browsers is web open font format, so that's the one we recommend you use. You can offer an alternative for older browsers; we'll use TrueType as that's well supported across all browsers too (except IE).

Step three: Place your font files on the Web

You'll want to place your font files on the Web, so they are accessible to your user's browsers. Or you can use one of the many font services coming online that will host these files for you. In either case, you'll need the URL of your font files. Here are Tony's files, which we've placed on `wickedlysmart.com`:

http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-Regular.woff

http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-Regular.ttf

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Step 4: Add the @font-face property to your CSS

You've got the URLs for the .woff and .ttf versions of the font named "Emblema One," so now you're ready to add a `@font-face` rule to your "journal.css" file. Add the rule to the *top* of the file, above the `body` rule:

Let's start the rule with @font-face.

Unlike a normal rule that selects a set of elements and assigns style, the @font-face rule sets up a font, which is assigned to a font-family name for later use.

In the @font-face rule, we create a name for our font using the font-family property. You can use any name you want, but it is best usually to just match the font name, like "Emblema One."

```
@font-face {
  font-family: "Emblema One";
  src: url("http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-Regular.woff"),
       url("http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-Regular.ttf");
}
```

The src property tells the browser where to get the font. We need to specify a src value for every file the browser might recognize. In our case, we're going to supply both the .woff and .ttf types recognized by today's browsers.

The `@font-face` rule tells the browser to load the font files at the `src` URLs. Browsers will attempt to load each `src` file until it finds one that it can support. Once loaded, the font is assigned the name you specify in the `font-family` property—in this case, "EmblemaOne." Now let's take that font and see how we can use it in the style of the page.

Hint: you already know how to do this!

Step five: Use the font-family name in your CSS

Once you've loaded a font into the browser with the `@font-face` rule, you can use the font by referencing the name you gave it with the `font-family` property. Let's change the font of the `<h1>` heading in Tony's page to use the "Emblema One" font. To do that, we'll add a rule for `<h1>` like this::

```
h1 {
  font-family: "Emblema One", sans-serif;
}
```

We specify the name of the font just like normal, only this time, it's a font we've loaded using @font-face! And just in case something goes wrong, we specify sans-serif as a fallback.

Step six: Load the page!

That's it! You're ready to test your font. Reload Tony's journal page and check out the next page to see what we got…

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Test drive the Web Font in Tony's journal

When you reload "journal.html", you should see the `<h1>` heading at the top of the page use the Emblema One. Not bad for just a few lines of CSS!

Now, the <h1> heading at the top of Tony's journal page is using font "Emblema One."

Watch it!

TTF and WOFF font formats don't work in IE8 and earlier.

If you want to support users with older IE browsers, you'll need to do a bit more work with Web Fonts, and use an EOT font.

there are no Dumb Questions

Q: The @font-face rule doesn't really look or act like a CSS rule, does it?

A: You're right; think of @font-face as a built-in CSS rule rather than a rule that acts like a selector. Instead of selecting an element, @font-face allows you to retrieve a Web Font, and assign it to a font-family name. The @ at the beginning is a good clue this isn't an ordinary CSS rule.

Q: Are there other built-in CSS rules I should know about?

A: There are. Two common built-in rules you'll see are @import, which allows you to import other CSS files (rather than a <link> in your HTML), and @media, which allows you to create CSS rules that are specific to certain "media" types, like a printed page versus a desktop screen versus a mobile phone. More on @media later.

Q: Web fonts seem great; are there any disadvantages to using them?

A: A few. First, it takes time to retrieve Web Fonts, and so your page performance might suffer the first time you have to retrieve them. Also, there's the pain of managing the multiple font files. Finally, you may find mobile and small devices that don't support them, so make sure you always allow for alternatives in your design.

Q: Can I use multiple custom fonts with @font-face?

A: Yes. If you're using @font-face to load the fonts, then for each font you want to use, make sure the font files are available on your server, and create a separate @font-face rule for each one, so you can give each a unique name.

For even more on Web Fonts, check out the appendix.

However, remember to make sure you only choose the fonts you really need in your web page; each extra font takes extra loading time for your page, so having multiple Web Fonts in your page will slow down your web page. If it gets too slow, you might have frustrated users on your hands!

Q: You mentioned services to help me with hosting Web Fonts. Can you say more?

A: Sure! FontSquirrel (http://www.fontsquirrel.com/) is a great place to find open source, free fonts that you can upload to your server. Their font kits make it easy to offer multiple formats of a given font. Google Web Font Service (http://www.google.com/webfonts) is a way you can let Google do all the hard work for managing the fonts and the CSS for you; in this case, you just link to the fonts you want on the Google service, and then use the names in your CSS. Easy!

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Adjusting font sizes

Now that Tony has a new set of fonts, we need to work on those font sizes, as most people find the default sizes of the headings a bit large, at least aesthetically. To do that, you need to know how to specify font sizes, and there are actually a few ways to do this. Let's take a look at some ways to specify `font-size`, and then we'll talk about how best to specify font size so they are consistent and user friendly.

If you do things right, any user will be able to increase the font sizes on your web page for readability. You'll see how in a couple of pages.

px

You can specify your font size in pixels, just like the pixel dimensions you used for images in Chapter 5. When you specify font size in pixels, you're telling the browser how many pixels tall the letters should be.

```
font-size: 14px;
```

The px must come right after the number of pixels. You can't have a space in between.

In CSS, you specify pixels with a number followed by "px". This says that the font-size should be 14 pixels high.

Here's how you'd specify font-size within a body rule.

```
body {
      font-size: 14px;
}
```

h i p } 14 pixels

Setting a font to 14 pixels high means that there will be 14 pixels between the lowest part of the letters and the highest.

%

Unlike pixels, which tell the font exactly how big it should be in pixels, a font size specified as a percentage tells the font how big it should be relative to another font size. So,

```
font-size: 150%;
```

says that the font size should be 150% of another font size. But which other font size? Well, since `font-size` is a property that is inherited from the parent element, when you specify a percentage font size, it is relative to the parent element. Let's check out how that works…

Here we've specified a body font size in pixels, and a level-one heading as 150%.

```
body {
      font-size: 14px;
}
h1 {
      font-size: 150%;
}
```


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em

You can also specify font sizes using em, which, like percentage, is another relative unit of measure. With em, you don't specify a percentage; instead, you specify a scaling factor. Here's how you use em:

Don't mix this up with the element!

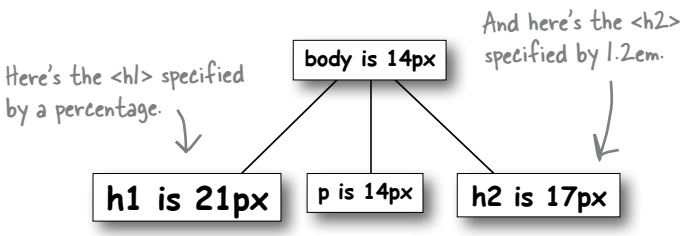
```
font-size: 1.2em;
```

This says that the font size should be scaled by 1.2.

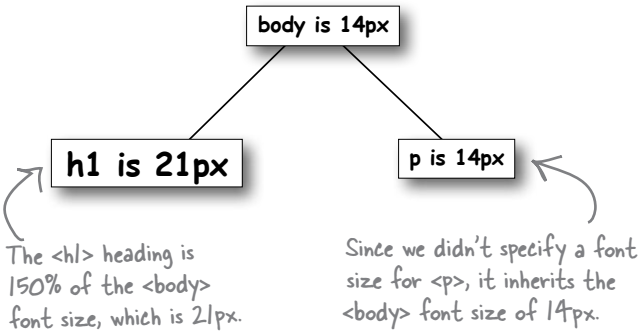
Say you use this measurement to specify the size of an <h2> heading. Your <h2> headings will be 1.2 times the font size of the parent element, which in this case is 1.2 times 14px, which is about 17px.

It's actually 16.8, but most browsers will round it up to 17.

```
body {
      font-size: 14px;
}
h1 {
      font-size: 150%;
}
h2 {
      font-size: 1.2em;
}
```



If we draw a little document tree, you can see that <h1> inherits from <body>, so its font is going to be 150% of the body's font size.



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keywords

There's one more way to specify font sizes: keywords. You can specify a font size as `xx-small`, `x-small`, `small`, `medium`, `large`, `x-large`, or `xx-large` and the browser will translate these keywords into pixel values using defaults that are defined in the browser.

This is typically how the various keyword sizes relate to one another. Each size is about 20% larger than the previous size, and small is usually defined to be around 12 pixels in height. Keep in mind, however, that the keywords aren't always defined the same way in every browser, and that users can redefine them if they want.

xx-small
x-small
small
medium
large
x-large
xx-large

```
body {
      font-size: small;
}
```

In most browsers, this will result in the body text being about 12 pixels.

So, how should I specify my font sizes?

You've got quite a few choices for specifying font sizes: `px`, `em`, percentages, and keywords. So, which do you use? Here's a recipe for specifying font sizes that will give you consistent results for most browsers.

1. Choose a keyword (we recommend small or medium) and specify it as the font size in your body rule. This acts as the default size for your page.

2. Specify the font sizes of your other elements relative to your body font size using either em or percentages (the choice between em and percentages is yours, as they are essentially two ways to do the same thing).

Nice recipe, but what's good about it? By defining your fonts relative to the body font size, it's really easy to change the font sizes in your web page simply by changing the body font size. Want to redesign the page to make the fonts larger? If your body font size value is `small`, simply change it to `medium`, and voilà—every other element will automatically get larger in proportion because you specified their font sizes relative to the body's font size. Better yet, say your users want to resize the fonts on the page. Again, no problem; using this recipe, all the fonts on the page will automatically readjust.

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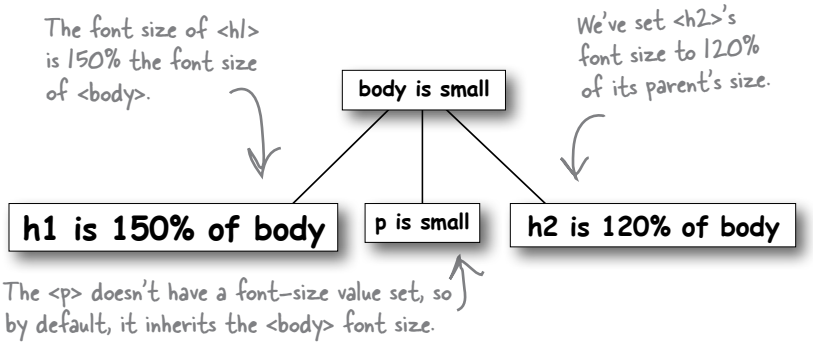
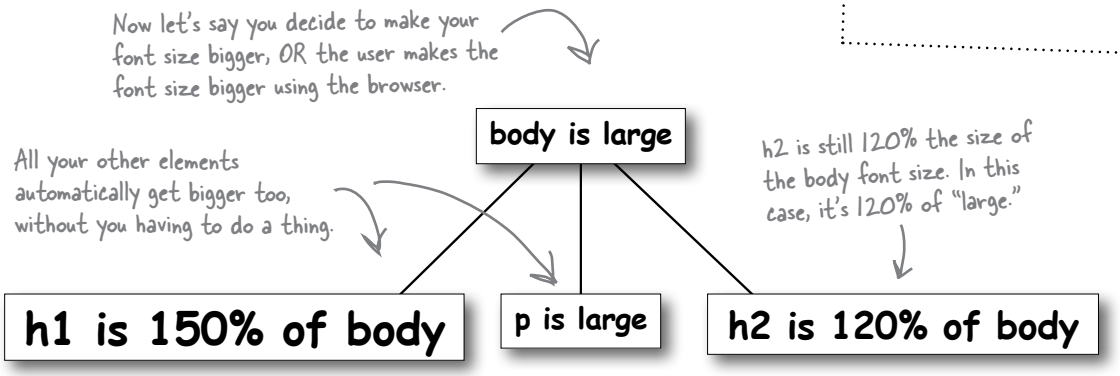
Let's look at how this all works. First, you set a size for your <body> element. Then, you set all the other font sizes relative to that size, like this:

```
body { font-size: small; }
h1 { font-size: 150%; }
h2 { font-size: 120%; }
```

That gives you a document tree that looks like this:



Now let's say you want to increase the size of the fonts on the page, or perhaps the user does. Then you get a tree that looks like this:



Now the body font size has changed to large, and everything else has changed too, in relation to the body font size. That's great, because you didn't have to go through and change all your other font sizes; all you had to do was change the body font size. And if you're a user, everything happened behind the scenes. When you increased the text size, all the text got bigger because all the elements are sized relative to one another, so the page still looks good at a larger font size.

Older versions of Internet Explorer do NOT support text scaling when you specify the font size using pixels.

Unfortunately, users of older versions of Internet Explorer cannot resize fonts if your font sizes are specified using pixels. So, that's one reason to stay away from pixel sizes. If you use pixels, you'll be reducing the accessibility of your pages for some of your users, although hopefully not for too much longer as users continue to upgrade their browsers.

Fortunately, if you follow the recipe of supplying a keyword to define your body's font size, and use relative sizes for your other elements using em or %, then IE will properly scale your fonts if the browser is asked to make the text bigger or smaller.

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Let's make these changes to the font sizes in Tony's web page

It's time to try these font sizes in Tony's web page. Add the new properties to the "journal.css" file in the "chapter8/journal" folder. Once you've made the changes, reload the page in the browser and check out the differences in the font size. If you don't see a difference, check your CSS carefully for errors.

```
@font-face {
    font-family: "Emblema One";
    src: url("http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-
Regular.woff"),
         url("http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-
Regular.ttf");
}
body {
    font-family: Verdana, Geneva, Arial, sans-serif;
    font-size: small;
}
h1 {
    font-family: "Emblema One", sans-serif;
    font-size: 220%;
}
h2 {
    font-size: 130%;
}
```

Following our recipe, we're using a font-size of small for the <body> element. This will act as the base font size.

And we'll set the other fonts relative to the body font size. In the case of <h1>, we'll try a font size that is 220% of the base font size.

We'll make the <h2> font size smaller than <h1>, or 130% of the body font size.

Sharpen your pencil

If you specified <h1> and <h2>'s font sizes using em rather than percentage, what would their values be?

Answer: <h1> would be 2.2em and <h2> 1.3em.

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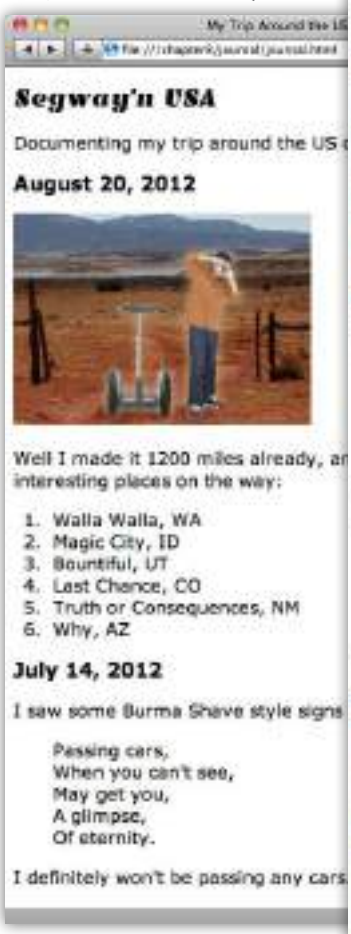
Test driving the font sizes

Here's the evolving journal, complete with new smaller fonts. Check out the differences…

Here's the new version with updated fonts. The design is starting to look a little less clunky!

Here's the previous version before the change in font sizes.



This <h1> heading looks much better now. It's bigger than the <h2> headings but doesn't overwhelm the body text and the page in size.

The body text is a tad smaller. The default body text font size is usually 16px, although it does depend on the browser. But it's still easily readable at the "small" size, which is probably about 12px.

The <h2> heading is a bit smaller too, and is a good size compared to the <h1> heading.

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Q: So, by defining a font size in the <body> element, I'm somehow defining a default size for the page? How does that work?

A: Yes, that's right. By setting a font size in your <body> element, you can then define the other font sizes of your elements in relation to their parent. What's so great about that? Well, if you need to change the font size, then all you need to do is change the body font size, and everything else will change in proportion.

Q: Do we really need to worry about users resizing their browser fonts? I never do that.

A: Yes. Almost all browsers allow their users to make the text of a page bigger or smaller, and many users take advantage of this feature. If you define your fonts in a relative manner, then your users will have no trouble doing this. Just be careful not to use pixel sizes, because some browsers have problems resizing those.

Q: I like the idea of using pixels because then my page will look exactly like I specify it.

A: There is some truth to that—by using pixels for every element's font size, you are choosing the precise font size you want for each element. But you do that at the cost of giving some of your users (the ones using older versions of Internet Explorer) the flexibility to pick a font size that is appropriate for their display and eyesight.

You also are creating pages that are a little harder to maintain because if you suddenly want to increase the font sizes of all the elements in a page, you have a lot of changes to make.

Q: What's the difference between em and %? They seem like the same thing.

A: They are basically two different ways to achieve the same thing. Both give you a way to specify a size relative to the parent font size. A lot of people find percent easier to think about than em, and also easier to read in your CSS. But you should use whichever you want.

Q: If I don't specify any font sizes, do I just get the default font sizes?

A: Yes, and what those sizes are depends on your browser, and even the version of the browser you are running. But in most cases, the default body font size will be 16 pixels.

Q: And what are the default sizes for the headings?

A: Again, it depends on the browser, but in general, <h1> is 200% of the default body text font size, <h2> is 150%, <h3> is 120%, <h4> is 100%, <h5> is 90%, and <h6> is 60%. Notice that by default <h4> is the same font size as the body font size, and <h5> and <h6> are smaller.

Q: So rather than using the size keywords, can I use em or % in the body rule? If I use 90% for the font size of the body, what does that mean exactly? It's 90% of what?

A: Yes, you can do that. If you specify a font size of 90% in your body rule, then that would be 90% of the default font size, which we just said is usually 16 pixels, so 90% would be about 14 pixels. If you'd like a font size slightly different than the keywords provided, go ahead and use % or em.

Q: There seems to be so many differences between browsers: font-family, font-size, various default settings, and so on. How will I ever know if my design looks good on other browsers?

A: Great question. The easy answer is that if you follow the guidelines in this chapter, then most of your designs are going to look just fine in other browsers. However, you should know that they may look slightly different in different browsers—the fonts may be slightly bigger or smaller, spacing here and there may be different, etc. But all the differences should be very minor and should not affect the readability of your pages.

However, if you really care about having your pages looking almost identical in many browsers, then you really need to test them in lots of browsers. And to really take this to the extreme, you'll find a variety of CSS "hacks" to try to make different browsers behave the same. If you want to take it this far, there's nothing wrong with that, but just keep in mind a lot of these activities take time and have diminishing returns.

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Changing a font's weight

The `font-weight` property allows you to control how bold the text looks. As you know, bold text looks darker than normal text and tends to be a bit fatter too. You can make any element use bold text by setting the `font-weight` property to `bold`, like this:

```
font-weight: bold;
```

You can also go the other way. If you have an element that is set to bold by default, or is inheriting bold from a parent, then you can remove the bold style like this:

```
font-weight: normal;
```

There are also two relative `font-weight` properties: `bolder` and `lighter`. These will make your text style a little bolder or a little lighter relative to its inherited value. These values are seldom used and because not many fonts allow for slight differences in the amount of boldness, in practice these two values often have no effect.

You can also set your `font-weight` property to a number between 100 and 900 (in multiples of 100), but again, this is not well supported across fonts and browsers and so is not often used.

Sharpen your pencil

Write the CSS to change the second-level headings in Tony's page from their default bold value to normal weight. Then, add the rule to your CSS and give it a test drive. You'll find the answer to this one on the next page.

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Test drive the normal-weight headings

Here's what your CSS should look like after you make the change to use a normal `font-weight` for the <h2> headings:

```
@font-face {
     ...
}
body {
    font-family: Verdana, Geneva, Arial, sans-serif;
    font-size: small;
}
h1 {
   font-family: "Emblema One", sans-serif;
   font-size: 220%;
}
h2 {
   font-size: 130%;
   font-weight: normal;
}
```

We're leaving out the full @font-face definition to save some space.

Here we're changing the font-weight of the <h2> headings to normal.

And here are the results. The <h2> headings are now lighter looking. You can still tell they are headings because they are 130% the size of the body text.

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Adding style to your fonts

You're familiar with *italic* text, right? Italic text is slanted, and sometimes has extra curly serifs. For example, compare these two styles:

not italic
italic

The italic text is slanted to the right and has extra curls on the serifs.

You can add an italic style to your text in CSS using the `font-style` property:

```
font-style: italic;
```

A common mistake is to write "italic" as "italics". If you do, you won't see italic text. So remember to check your spelling.

However, not all fonts support the italic style, so what you get instead is called *oblique* text. Oblique text is also slanted text, but rather than using a specially designed slanted set of characters in the font, the browser just applies a slant to the normal letters. Compare these non-oblique and oblique styles:

not oblique
oblique

The regular letters are slanted to the right in the oblique style.

You can use the `font-style` property to get oblique text too, like this:

```
font-style: oblique;
```

In practice, you're going to find that, depending on your choice of font and browser, sometimes the two styles will look identical, and sometimes they won't. So, unless italic versus oblique is very important to you, choose one and move on. If it *is* important, you'll need to test your font and browser combination for the best effect.

Italic and oblique styles are two styles that give fonts a slanted appearance.

Unless you can control the fonts and browsers your visitors are using, you'll find that sometimes you get italic, and sometimes oblique, no matter which style you specify.

So just go with italic and don't worry about the differences (you probably can't control them anyway).

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Styling Tony's quotes with a little italic

Now we're going to use the `font-style` property to add a little pizzazz to Tony's quotes. Remember the Burma Shave slogan in the `<blockquote>` element? We're going to change the slogan to italic style to set it off from the rest of the text. To do that, we just need to style the `<blockquote>` with a `font-style` of italic, like this:

```
blockquote {
      font-style: italic;
}
```

Add this new CSS rule to the CSS in your "journal.css" file, save it, and give the page a test drive. You should see the Burma Shave slogan change to italic; here's our test drive.

Here's the new style on the Burma Shave slogan in Tony's page. We got slanted text, just like we wanted.

there are no Dumb Questions

Q: The text for the <blockquote> is actually inside a <p> that's inside the <blockquote>. So, how did this change the paragraph to italic?

A: Remember, by default most elements get their font styles from their parents, and the parent of this paragraph is the <blockquote> element. So the paragraph within the <blockquote> inherits the italic style.

Q: Why didn't we just put the text into an element inside the <blockquote>? Wouldn't that do the same thing and make the <blockquote> italic?

A: Remember that is for specifying structure. says that a set of words should be emphasized. What we're doing is styling a <blockquote>, we are not indicating that the text in the <blockquote> should be emphasized. So, while you're right, on most browsers is styled with italic, it's not the right way to style the text in the <blockquote>. Also, keep in mind that the style of could change, so you shouldn't count on always being italic.

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You'd think we could just tell you there was a `color` property and send you on your way to use it. But unlike font sizes or weights or text styles, you've got to understand a fair bit about color to be able to work with it and specify it in CSS.

So, over the next few pages, you're going to dive into color and learn everything you need to know to use it on your pages: how colors on the screen work, the various ways of describing color in CSS, what those mysterious hex codes are all about, whether you should be worried about "web-safe colors," and what's the easiest way to find and specify colors.

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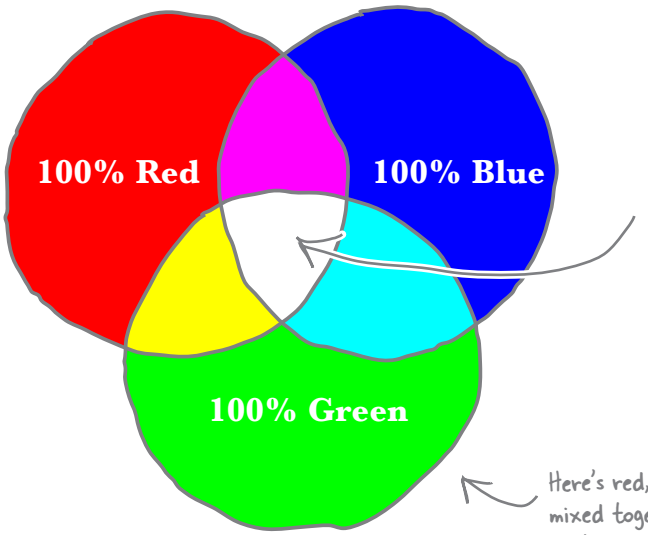
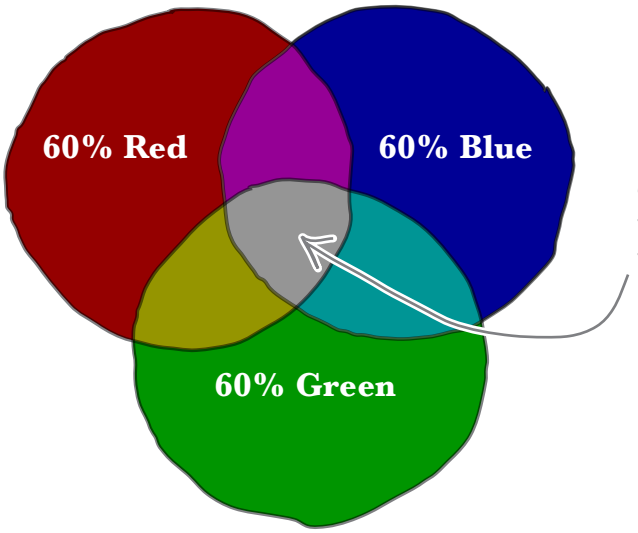
How do web colors work?

You're starting to see that there are lots of places you can add color to your pages: background colors, border colors, and soon, font colors as well. But how do colors on a computer actually work? Let's take a look.



Web colors are specified in terms of how much red, green, and blue make up the color. You specify the amount of each color from 0 to 100% and then add them all together to arrive at a final color. For instance if you add 100% red, 100% green, and 100% blue together, you get white. Notice that on a computer screen, mixing together colors results in a lighter color. After all, this is light we're mixing!

Here's red, green, and blue being mixed together. If you look at the center you'll see how they all add up.



But if you add, say, only 60% of each component (red, green, and blue), then what would you expect? Less white, right? In other words, you get a gray color, because we're adding equal amounts of the three colors, but not as much light to the screen.

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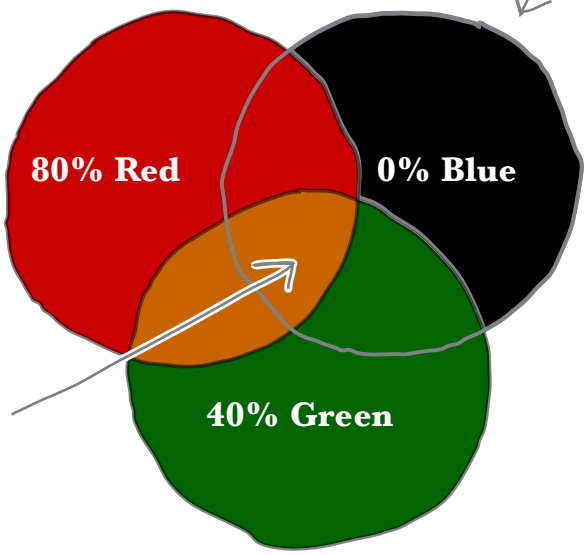
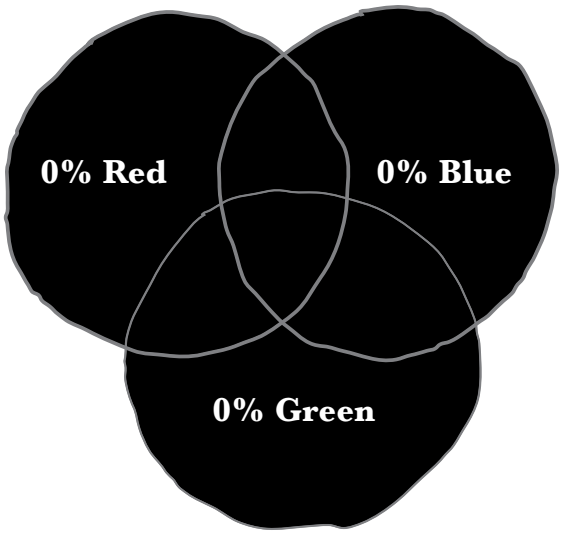
On a computer screen, if 0% blue is added, then blue doesn't add anything to the color.

Or, say you mix together 80% red and 40% green. You'd expect an orange color, right? Well, that's exactly what you'll get. Notice that if a color is contributing zero, then it doesn't affect the other two colors. Again, this is because there is no blue light being mixed with red and green.



Mixing 80% red and 40% green, we get a nice orange color.

And what if you mix 0% of red, green, and blue, then what do you get? That means you're sending no light of any kind to the screen, so you get black.



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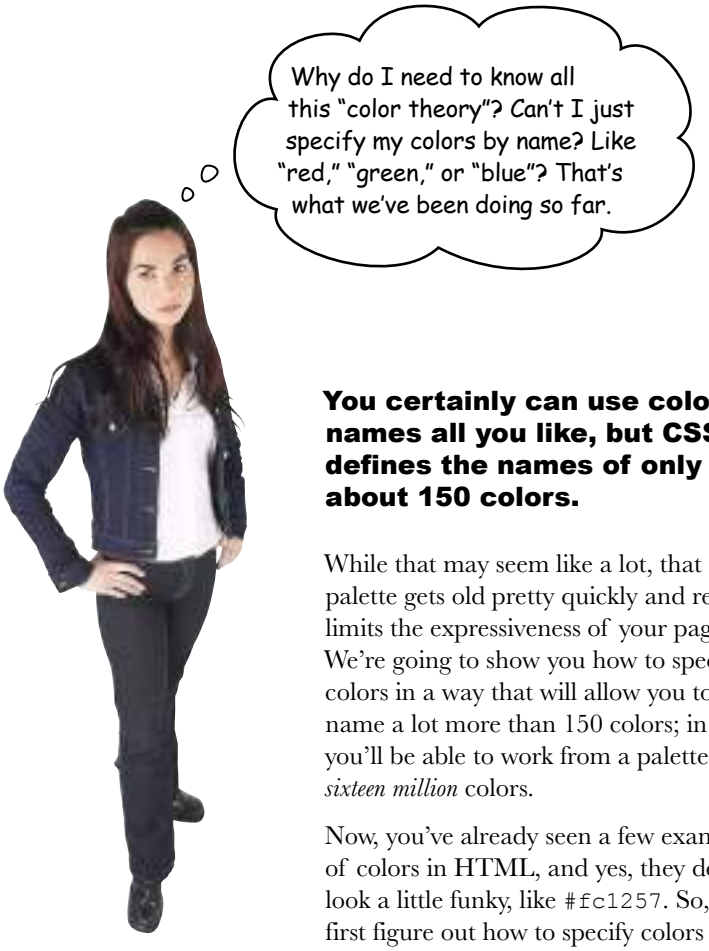

You certainly can use color names all you like, but CSS defines the names of only about 150 colors.

While that may seem like a lot, that palette gets old pretty quickly and really limits the expressiveness of your pages. We're going to show you how to specify colors in a way that will allow you to name a lot more than 150 colors; in fact, you'll be able to work from a palette of *sixteen million* colors.

Now, you've already seen a few examples of colors in HTML, and yes, they do look a little funky, like `#fc1257`. So, let's first figure out how to specify colors and then you'll see how you can easily use color charts, online color pickers, or your photo editing application to pick your colors.

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How do I specify web colors? Let me count the ways...

CSS gives you a few ways to specify colors. You can specify the *name* of a color, specify a color in terms of its *relative percentages* in red, green, and blue, or you can specify your color using a *hex code*, which is shorthand for describing the red, green, and blue components of the color.

While you might think that the Web would have decided on one format by now, all these formats are commonly used, so it's good to know about them all. However, hex codes are by far the most common way of specifying web colors. But remember that all these ways of specifying color ultimately just tell the browser the amount of red, green, and blue that goes into a color.

Let's work through each method of specifying colors in CSS.

Specify color by name

The most straightforward way to describe a color in CSS is just to use its name. There are 16 basic colors and 150 extended colors that can be specified this way. Let's say you want to specify the color "silver" as the background color of a `body` element; here's how you write that in CSS:

```
body {
    background-color: silver;
}
```

Here's the body rule.

And the background-color property.

And the color written as a name.

So, to specify a color by name, just type the color name as the value of the property. CSS color names are case-insensitive, so you can type silver, Silver, or SILVER, and all will work. Here are the 16 basic colors in CSS. Remember, these are just names for predefined amounts of red, green, and blue.

You can count on these 16 colors in any browser, but you might only find the 150 extended colors in newer browsers.

Aqua	Black
Blue	Fuchsia
Gray	Green
Lime	Maroon
Navy	Olive
Purple	Red
Silver	Teal
White	Yellow

Color in a book happens by light bouncing off the printed page. On a computer, the light is emitted by the screen, so these colors will look slightly different in your web pages.

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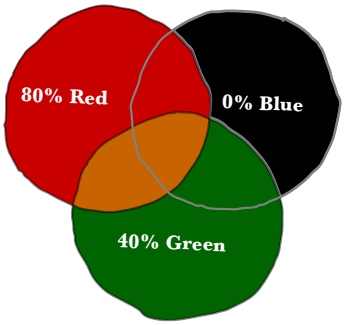
Specify color in red, green, and blue values

You can also specify a color as the amount of red, green, and blue. So, say you wanted to specify the orange color we looked at a couple of pages back, which consisted of 80% red, 40% green, and 0% blue. Here's how you do that:




```
body {
      background-color: rgb(80%, 40%, 0%);
}
```

Begin with "rgb", short for red, green, blue.

And then specify the percentages for red, green, and blue within parentheses, and with a % sign after each one.

You can also specify the red, green, and blue values as a numeric value between 0 and 255. So, instead of 80% red, 40% green, and 0% blue, you can use 204 red, 102 green, and 0 blue.

Where did these numbers come from?
80% of 255 is 204,
40% of 255 is 102, and
0% of 255 is 0.

Here's how you use straight numeric values to specify your color:

```
body {
      background-color: rgb(204, 102, 0);
}
```

We still start with "rgb".

To specify numeric values and not percentages, just type in the value and don't use a %.

there are no Dumb Questions

Q: Why are there two different ways to specify rgb values? Don't percentages seem more straightforward?

A: Sometimes they are more straightforward, but there is some sanity to using numbers between 0 and 255. This number is related to the number of values that can be held in one byte of information. So, for historical and technical reasons, 255 is often used as a unit of measurement for specifying red, green, and blue values in a color. In fact, you might have noticed that photo editing applications often allow you to specify color values from 0 to 255 (if not, you'll see how to do that shortly).

Q: I never see anyone use rgb or actual color names in their CSS. It seems everyone uses the #00fc9a type of color codes.

A: Using rgb percents or numeric values is becoming more common, but you are right, "hex codes" are still the most widely used because people consider them a convenient way to specify color.

Q: Is it important that I be able to look at something like rgb(100, 50, 200) and know what color it is?

A: Not at all. The best way to know what rgb(100, 50, 200) looks like is to load it in your browser or use an online color picker or photo editing application to see it.

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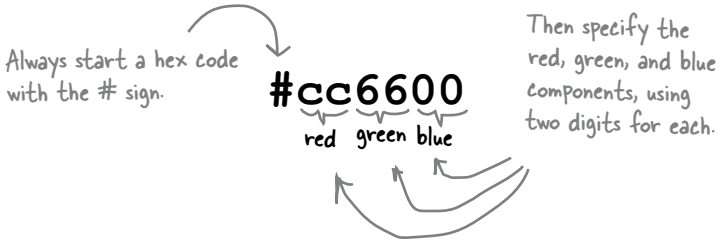
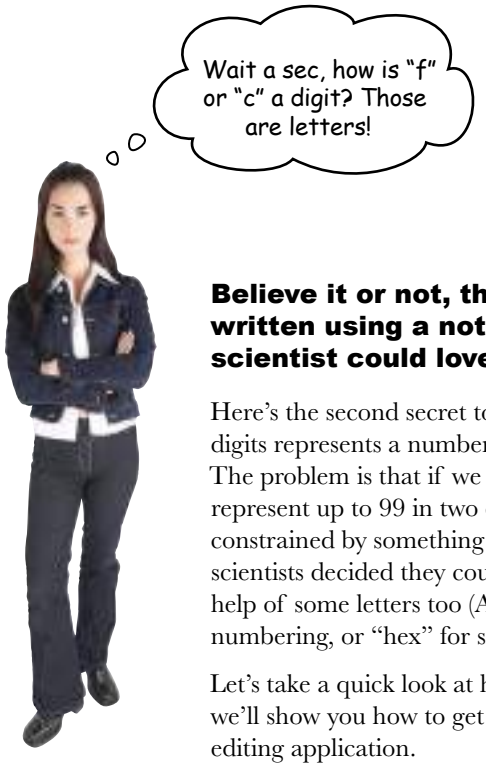
Specify color using hex codes

Now let's tackle those funky-looking hex codes. Here's the secret to them: each set of two digits of a hex code just represents the red, green, and blue component of the color. So the first two digits represent the red, the next two the green, and the last two represent the blue. Like this:





Believe it or not, they are digits, but they're written using a notation only a computer scientist could love.

Here's the second secret to reading hex codes: each set of two digits represents a number from 0 to 255. (Sound familiar?) The problem is that if we used numbers, we'd only be able to represent up to 99 in two digits, right? Well, not wanting to be constrained by something as simple as the digits 0–9, computer scientists decided they could represent all 256 values with the help of some letters too (A–F). This is the *hexadecimal* system of numbering, or "hex" for short.

Let's take a quick look at how hex codes really work, and then we'll show you how to get them from color charts or your photo editing application.

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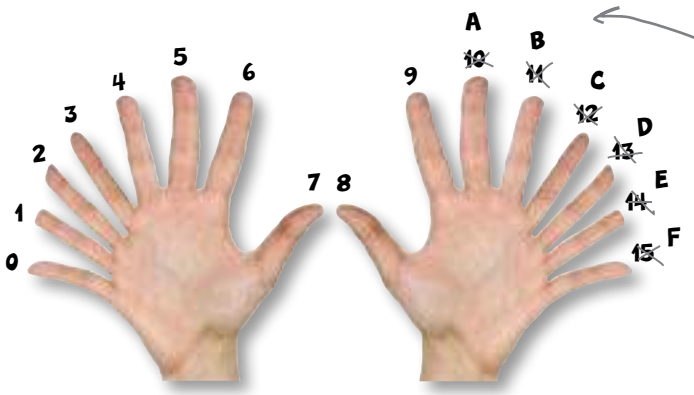
The two-minute guide to hex codes

The first thing you need to know about hex codes is that they aren't based on 10 digits (0 to 9); they're based on 16 digits (0 to F). Here's how hex digits work:



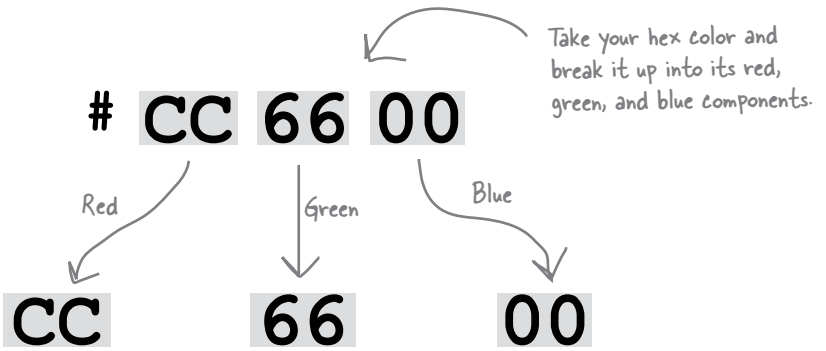
Using hex, you only need a single digit to count all the way from 0 to 15. When you get above 9, you start using letters.

So if you see a hex number like B, you know that just means 11. But what does BB, or E1, or FF mean? Let's disassemble a hex color and see what it actually represents. In fact, here's how you can do that for any hex color you might encounter.

Step one:

Separate the hex color into its three components.

Remember that each hex color is made up of a red, green, and blue component. The first thing you want to do is separate those.



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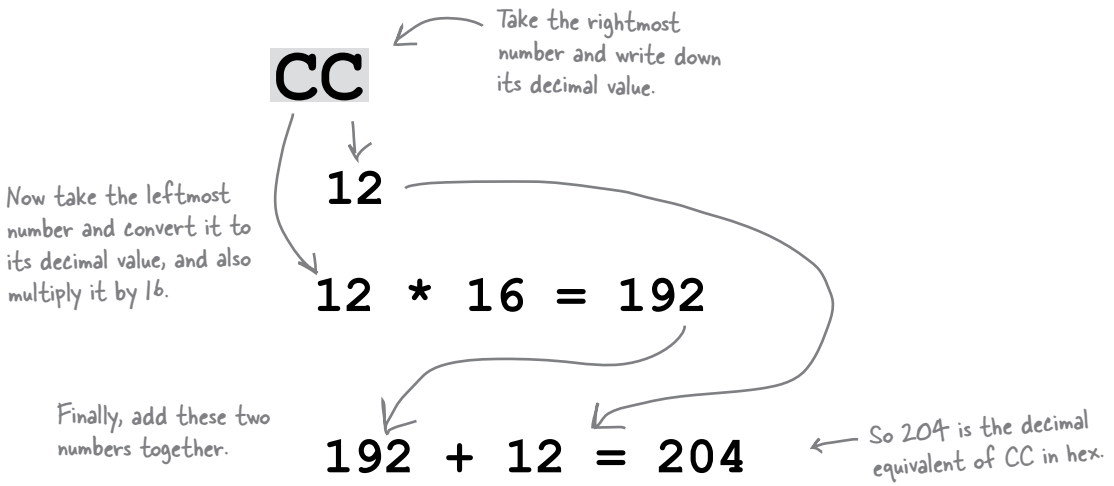
Step two:

Convert each hex number into its decimal equivalent.

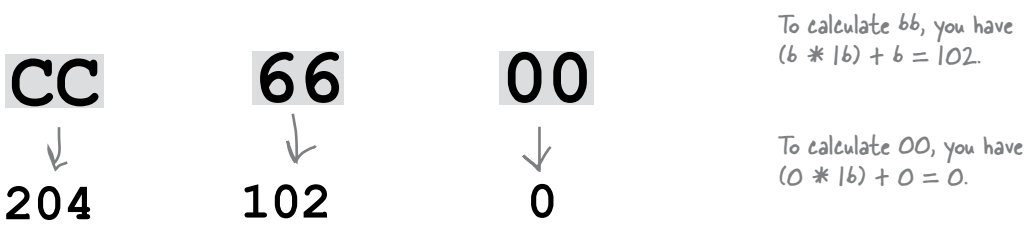
Now that you have the components separated, you can compute the value for each from 0 to 255. Let's start with the hex number for the red component:



Step three:

Now do this for the other two values.

Repeat the same method on the other two values. Here's what you should get:



Step four:

There is no step four; you're done!

That's it. Now you've got the numbers for each component and you know exactly how much red, green, and blue go into the color. You can disassemble any hex color in exactly the same way. Now let's see how you'll usually determine web colors.

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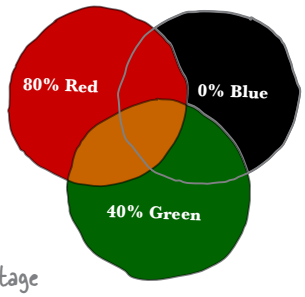
Putting it all together



You've now got a few different ways to specify colors. Take our orange color that is made up of 80% red, 40% green, and 0% blue. In CSS, we could specify this color in any of these ways:

```
body {
        background-color: rgb(80%, 40%, 0%);
}
```

Specify by the percentage of red, green, and blue.

```
body {
        background-color: rgb(204, 102, 0);
}
```

Specify the amount of red, green, and blue on the scale 0–255.

```
body {
        background-color: #cc6600;
}
```

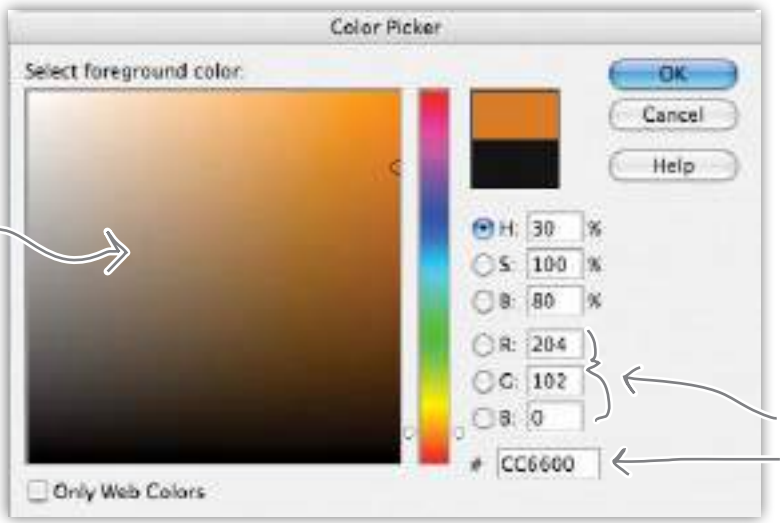
Specify using a hex code.

How to find web colors

The two most common ways to find web colors are to use a color chart or an application like Photoshop Elements. You'll also find a number of web pages that allow you to choose web colors and translate between rgb and hex codes. Let's check out Photoshop Elements (most photo editing applications offer the same functionality).

Most photo editing applications provide a color picker that allows you to visually choose your color by using one or more color spectrums.

Color pickers also allow you to select only "web-safe" colors. We'll talk about this in a sec.



Once you've picked a color, the color picker will show you the color as both rgb values and a hex code.

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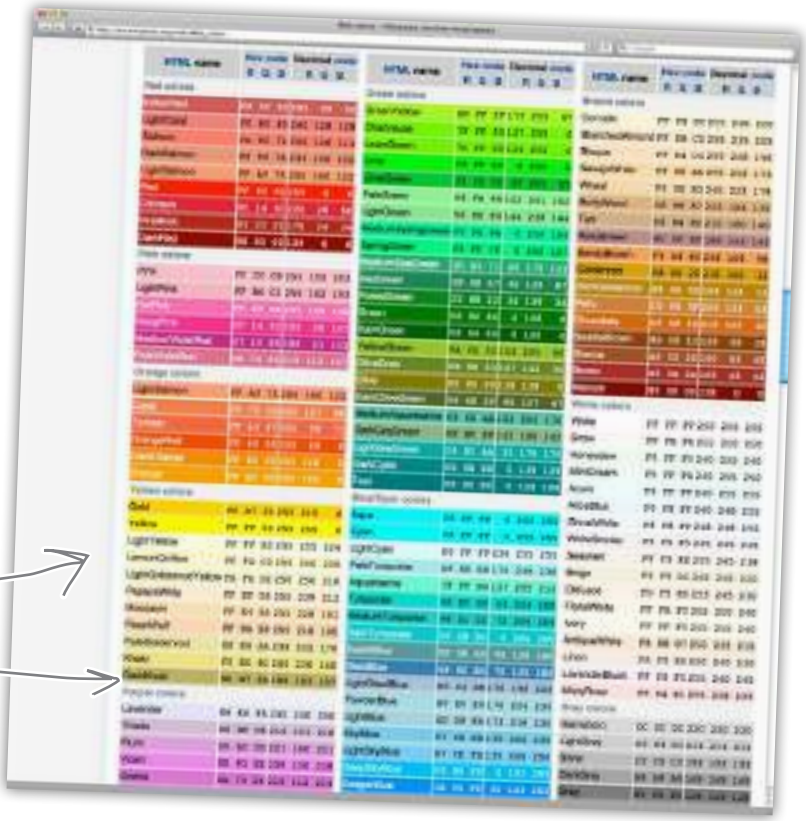
Using an online color chart

You'll also find some useful color charts on the Web. These charts typically display web colors that are arranged according to a number of different criteria with their corresponding hex code. Using these colors is as easy as choosing the colors you want in your page and copying the hex codes into your CSS.



This chart is maintained by Wikipedia at http://en.wikipedia.org/wiki/Web_colors. You'll also find many others by searching for "HTML color charts."

Try out the decorative name to see if it works across browsers. If it doesn't, then use the hex code instead.

there are no Dumb Questions

Q: I heard that if I don't use web-safe colors, my pages will never look right on other browsers. Why haven't we talked about web-safe colors?

A: Back in the early days of web browsers, few people had computer screens that supported a lot of colors, so the web-safe palette of colors was created to ensure that pages looked consistent on most displays.

Today the picture has changed drastically and most web users have computer displays that support millions of colors. So, unless you have a special set of users that you know have limited color displays, you can pretty much count web-safe colors as a thing of the past.

Q: I know how to specify colors now, but how do I choose font colors that work well together?

A: It would take an entire book to answer that question properly, but there are some basic guidelines to selecting font colors. The most important is to use colors with high contrast for the text and the background to aid readability. For instance, black text on a white background has the highest contrast. You don't always have to stick with black and white, but do try to use a dark hue for the text, and a light hue for the background. Some colors, when used together, can create strange visual effects (like blue and orange, or red and green), so try your color combinations out on some friends before launching them on the world.

Q: I've seen hex codes like #cb0; what does that mean?

A: You're allowed to use shorthand if each two-digit pair shares the same numbers. So, for instance, #ccbb00 can be abbreviated #cb0, or #11eeaa as #1ea. However, if your hex code is something like #ccbb10, then you can't abbreviate it.

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Crack the Safe Challenge

Dr. Evel's master plans have been locked away inside his personal safe and you've just received a tip that he encodes the combination in hex code. In fact, so he won't forget the combination, he makes the hex code the background color of his home page. Your job is to crack his hex code and discover the combination to the safe. To do that, simply convert his web color into its red, green, and blue decimal values, and you'll have the right-left-right numbers of his combination. Here's the background web color from his home page:

```
body {
        background-color: #b817e0;
}
```

Crack the code, and then write the combination here:

RIGHT ..... **LEFT** ..... **RIGHT** .....

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Back to Tony's page...we're going to make the headings orange, and add an underline too

Now that you know all about color, it's time to add some color to Tony's web page. He wanted orange, and he's going to get orange. But rather than making all his text orange—which would probably be unattractive and hard to read against a white background—we're going to add a subtle splash of color in his headings. The orange is dark enough that there is good contrast between the text and the background, and by color-coordinating with the orange in the photos (Tony's shirt), we're creating a color relationship between the headings and the photos that should tie the images and text together. And just to make sure the headings stand out and create separation between the journal entries, we'll also add an underline to each heading. You haven't seen how to add an underline yet, but let's do it, and then we'll look at more about text decorations.

Here are all the changes in the CSS. Make these changes in your "journal.css" file.

```
@font-face {
    font-family: "Emblema One";
    src: url("http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-
Regular.woff"),
         url("http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-
Regular.ttf");
}
body {
    font-family: Verdana, Geneva, Arial, sans-serif;
    font-size: small;
}

h1, h2 {
    color: #cc6600;
    text-decoration: underline;
}

h1 {
    font-family: "Emblema One", sans-serif;
    font-size: 220%;
}

h2 {
    font-weight: normal;
    font-size: 130%;
}

blockquote {
    font-style: italic;
}
```

We're going to make both <h1> and <h2> orange, so we're putting the color property in a shared rule.

Here's the hex code for the orange color Tony wants, otherwise known as rgb(80%, 40%, 0%).

And here's the way we create an underline. We use the text-decoration property and set it to underline.

Notice that we created one new rule for both the <h1> and <h2> headings. This is a good thing to do because it reduces duplication.

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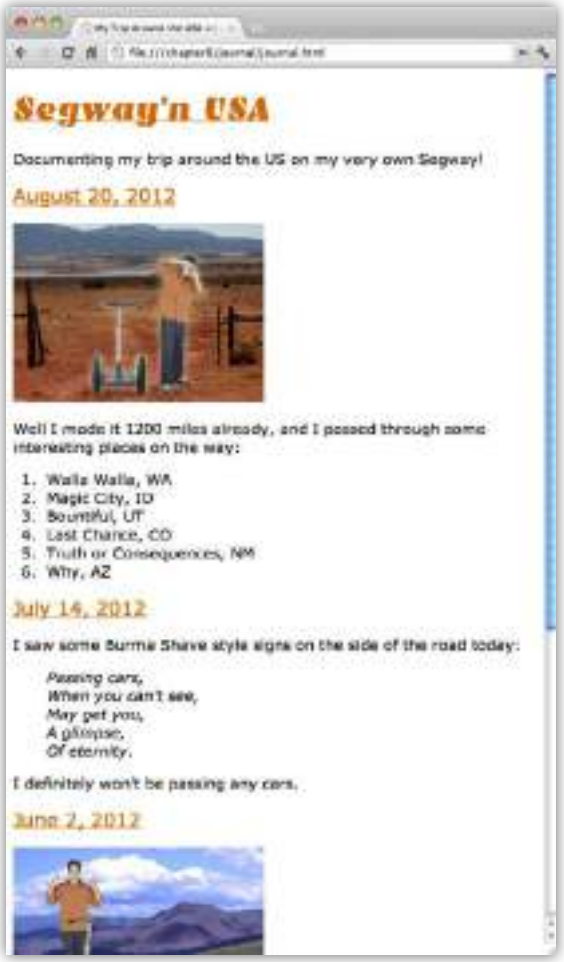
Test drive Tony's orange headings

Once you've made the changes to your "journal.css" file to add the color property to the `h1, h2` rule, reload the web page and check out the results.

Now both <h1> and <h2> headings are orange. This ties in nicely with Tony's orange theme and shirt.

The headings are also set off further with underlines. Hmmm...we thought this would be a good way to distinguish the headings, but actually they seem to look a little too much like clickable links, since people tend to think anything underlined in a web page is clickable.

So, underlines may have been a bad choice. Let's quickly look at some other text decorations, then we'll reconsider these underlines in the web page.



Sharpen your pencil

What do all these colors have in common? Try each one in a web page, say as a font color, or use your photo editing application's color picker to determine what colors they are by entering the hex code into the dialog box directly.

#111111	**#444444**	**#777777**	**#aaaaaa**	**#dddddd**
#222222	**#555555**	**#888888**	**#bbbbbb**	**#eeeeee**
#333333	**#666666**	**#999999**	**#cccccc**	

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Everything you ever wanted to know about text decorations in less than one page

Text decorations allow you to add decorative effects to your text like underlines, overlines, and linethroughs (also known as a strikethrough). To add a text decoration, just set the `text-decoration` property on an element, like this:

```
em {
      text-decoration: line-through;
}
```

This rule will cause the element to have a line through the middle of the text.

You can set more than one decoration at a time. Say you want underline and overline at the same time—you specify your text decoration like this:

```
em {
      text-decoration: underline overline;
}
```

This rule results in the element having an underline AND overline.

And if you have text that is inheriting text decoration you don't want, just use the value "none":

```
em {
      text-decoration: none;
}
```

With this rule, elements will have no decoration.

there are no Dumb Questions

Q: So if I have two different rules for an , and one specifies overline and the other underline, will they be added together so I get both?

A: No. You need to combine the two values into one rule to get both text decorations. Only one rule is chosen for the text-decoration, and decorations in separate rules are not added together. Only the rule that is chosen for the text-decoration styling will determine the decoration used, so the only way to get two decorations is to specify them both in the same text-decoration declaration.

Q: I've been meaning to ask why the color property isn't called text-color?

A: The color property really controls the foreground color of an element, so it controls the text and the border color, although you can give the border its own color with the border-color property.

Q: I like the linethrough decoration. Can I use it on text I'm editing to indicate things that need to be deleted?

A: You could, but there's a better way. HTML has an element we haven't talked about called <del> that marks content in your HTML as content that should be deleted. There is a similar element called <ins> that marks content that should be inserted. Typically browsers will style these elements with a strikethrough and underline, respectively. And with CSS, you can style them any way you like. By using <del> and <ins>, you are marking the meaning of your content in addition to styling it.

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Removing the underline...

Let's get rid of that confusing underline and instead add a nice bottom border like we did in the lounge. To do that, open your "journal.css" file and make these changes to the combined `h1, h2` rule:

```
h1, h2 {
      color: #cc6600;
      border-bottom: thin dotted #888888;
      text-decoration: underline;
}
```

Add a border on the bottom of the <h1> and <h2> elements. You can almost read this like English: "add a thin, dotted line with the color #888888 on the bottom border"...

In the next chapter, we are going to go into borders in detail. Hang on, we're almost there!

Delete the text decoration.

And here's how our new "underline" looks—definitely more stylish and less confusing than a text decoration underline.

Now we've got borders under the <h1> and <h2> element, not underlines.

Notice that borders extend all the way to the end of the page, rather than just under the text. Why? You'll find out in the next chapter.

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BULLET POINTS

- CSS gives you lots of control over the look of your fonts, including properties like font-family, font-weight, font-size, and font-style.
- A font-family is a set of fonts that share common characteristics.
- The font families for the Web are serif, sans-serif, monospace, cursive, and fantasy. Serif and sans-serif fonts are most common.
- The fonts that your visitors will see in your web page depend on the fonts they have installed on their own computers, unless you use Web Fonts.
- It's a good idea to specify font alternatives in your font-family CSS property in case your users don't have your preferred font installed.
- Always make the last font a generic font like serif or sans-serif, so that the browser can make an appropriate substitution if no other fonts are found.
- To use a font that your users may not have installed by default, use the @font-face rule in CSS.
- Font sizes are usually specified using px, em, %, or keywords.
- If you use pixels ("px") to specify your font size, you are telling the browser how many pixels tall to make your letters.
- em and % are relative font sizes, so specifying your font size using em and % means the size of the letters will be relative to the font size of the parent element.
- Using relative sizes for your fonts can make your pages more maintainable.
- Use the font size keywords to set the base font size in your body rule, so that all browsers can scale the font sizes if users want the text to be bigger or smaller.
- You can make your text bold using the font-weight CSS property.
- The font-style property is used to create italic or oblique text. Italic and oblique text is slanted.
- Web colors are created by mixing different amounts of red, green, and blue.
- If you mix 100% red, 100% green, and 100% blue, you will get white.
- If you mix 0% red, 0% green, and 0% blue, you will get black.
- CSS has 16 basic colors, including black, white, red, blue, and green, and 150 extended colors.
- You can specify which color you want using percentages of red, green, and blue, using numerical values of 0–255 for red, green, and blue, or using a color's hex code.
- An easy way to find the hex code of a color you want is to use a photo editing application's color picker or one of many online web tools.
- Hex codes representing colors have six digits, and each digit can be from 0–F. The first two digits represent the amount of red, the second two the amount of green, and the last two the amount of blue.
- You can use the text-decoration property to create an underline for text. Underlined text is often confused as linked text by users, so use this property carefully.

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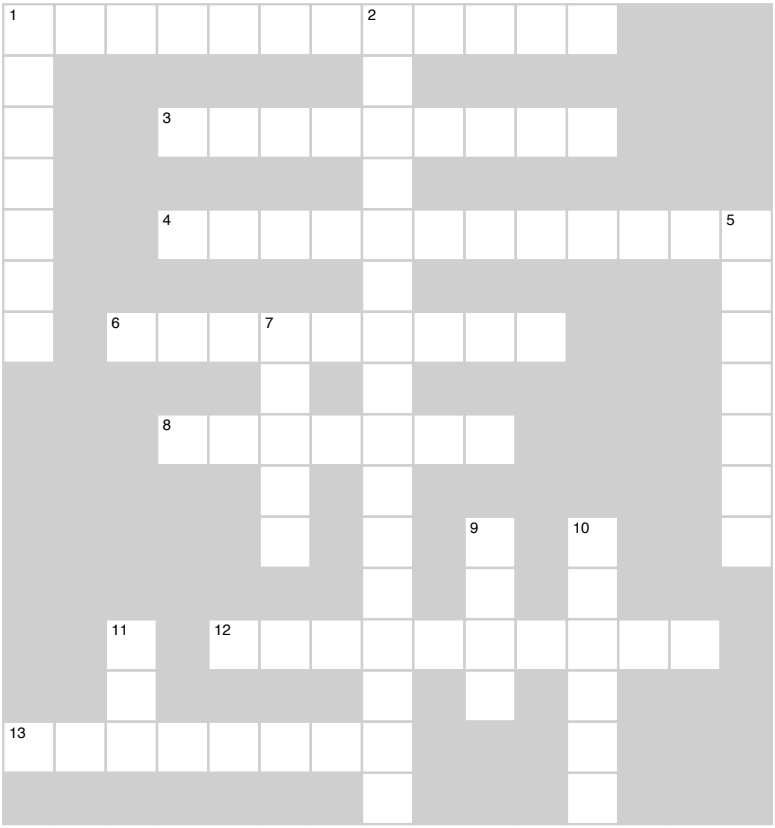
HTMLcross

You've absorbed a lot in this chapter: fonts, color, weights, and styles. It's time to do another crossword and let it all sink in.



Across

1. Similar fonts are grouped into ____.
3. Use the ____ rule in CSS to load fonts from the Web.
4. When you specify fonts in the font-family property, you are specifying ____.
6. Considered cleaner and easier to read on a computer display.
8. You can specify fonts in terms of pixels, em, or ___.
12. Underline and linethrough are examples of text ___.
13. em and % are both this kind of size.

Down

1. Font family almost never used in web pages.
2. Browser that doesn't handle pixel font sizes well.
5. Hex codes use this many different digits.
7. Fonts with little barbs on them.
9. Colors like #111111 through #EEEEEE are all shades of ____.
10. Controls how bold a font looks.
11. Element that can be used to mark text for deletion.

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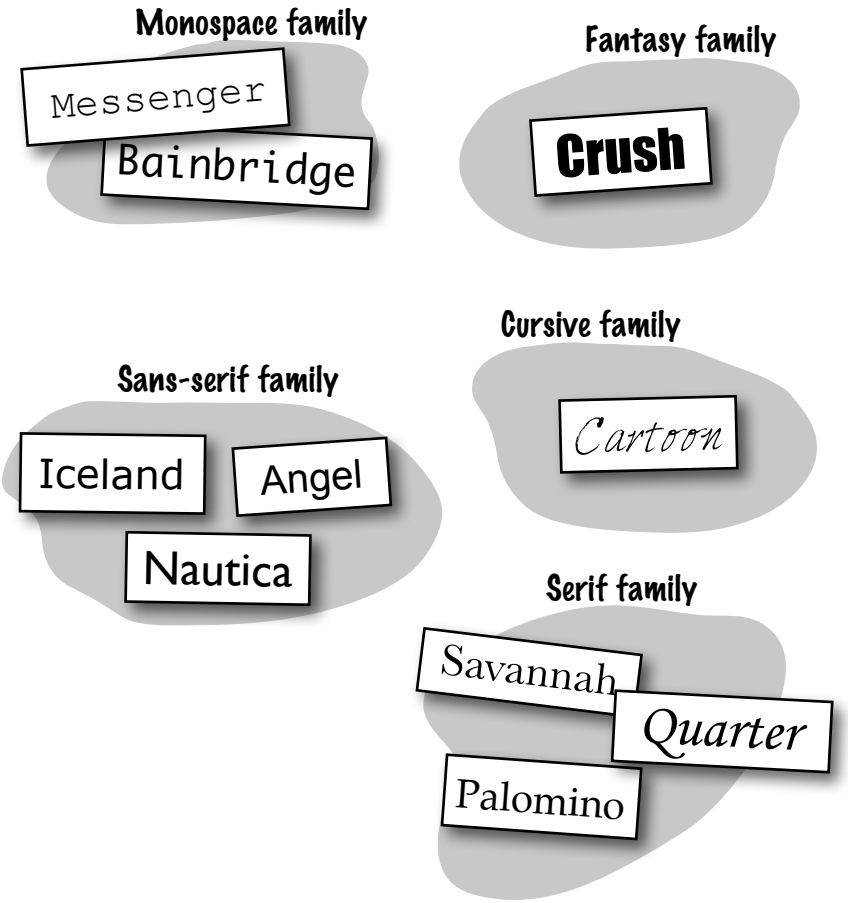
Font Magnets Solution

Your job was to help the fictional fonts below find their way home to their own font family. You moved each fridge magnet into the correct font family. Check your answers before you move on. Here's the solution.



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Crack the Safe Challenge Solution

Dr. Evel's master plans have been locked away inside his personal safe and you've just received a tip that he encodes the combination in hex code. In fact, so he won't forget the combination, he makes the hex code the background color of his home page. Your job is to crack his hex code and discover the combination to the safe. To do that, simply convert his web color into its red, green, and blue decimal values, and you'll have the right-left-right numbers of his combination. Here's the background web color from his home page:

```
body {
        background-color: #b817e0;
}
```

Crack the code, and then write the combination here:

(11 * 16) + 8 =
RIGHT 184

(1 * 16) + 7 =
LEFT 23

(14 * 16) + 0 =
RIGHT 224

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Sharpen your pencil Solution

What do all these colors have in common? You can try each one in a web page, or use the color picker to determine what colors they are, by entering the hex code into the dialog box directly.

#111111	
#222222	
#333333	
#444444	
#555555	
#666666	
#777777	
#888888	
#999999	
#aaaaaa	
#bbbbbb	
#cccccc	
#dddddd	
#eeeeee	

All colors that use just one digit in their hex codes are grays, from very dark (almost black) to very light (almost white).

HTMLcross Solution

1 F	O	N	T	F	A	M	2 I	L	I	E	S			
A							N							
N			3 @	F	O	N	T	F	A	C	E			
T							E							
A			4 A	L	T	E	R	N	A	T	I	V	E	5 S
S							N							I
Y		6 S	A	N	7 S	S	E	R	I	F				X
					E		T							T
			8 P	E	R	C	E	N	T					E
					I		X							E
					F		P		9 G		10 W			N
							L		R		E			
		11 D		12 D	E	C	O	R	A	T	I	O	N	
		E					R		Y		G			
13 R	E	L	A	T	I	V	E				H			
							R				T			

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Getting Intimate with Elements

To do advanced web construction, you really need to know your building materials. In this chapter we're going to take a close look at our building materials: the HTML elements. We're going to put block and inline elements right under the microscope and see what they're made of. You'll see how you can control just about every aspect of how an element is constructed with CSS. But we don't stop there—you'll also see how you can give elements unique identities. And, if that weren't enough, you're going to learn when and why you might want to use multiple stylesheets. So, turn the page and start getting intimate with elements.

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The lounge gets an upgrade

You've come a long way in eight chapters, and so has the Head First Lounge. In fact, over the next two chapters, we're giving it a total upgrade with all new content for the main page and restyling it from scratch. And, just to entice you, we're going to give you a little sneak peek before we even get started. Check this out—on this page, you'll find the new unstyled lounge page with all the new content. On the next page, you'll find the stylized version that we're going to create by the end of the next chapter.

There's a new graphic for the header of the page.

The lounge guys have supplied a lot of new text describing the lounge and what it offers.

They've included a set of elixir specials for the week.

And they even let visitors sample some of the music that is played in the lounge each week, a common request of customers.

Finally, they've got some legalese in the footer of the page with a copyright.

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We've got headings that match the site's color theme, an aquamarine. The fonts are also a very readable sans-serif.

This paragraph has been highly stylized, which helps set it off from the text and gives the page an attractive look. It also looks like the font is a serif font, which is different from the main text.

The elixirs have been dramatically restyled into an appetizing display of drinks.

The elixirs have also been moved over to the side. How did that happen?

The music CDs and artists are styled now too.

And the footer is centered and displayed in a small font.

The new and improved, ultra-stylish lounge

Not too shabby. Now the lounge design might be a tad on the, well, "ultra-stylish" side for you, but hey, it *is* a lounge. And we're sure that you can see this design is starting to look downright sophisticated—just think what the same techniques could do for your pages. Well, after this chapter and the next, designs like this are going to be easily within your reach.

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Setting up the new lounge

Before we start the major construction, let's get familiar with the new lounge. Here's what you need to do:

1. Take a look at the "chapter9/lounge" folder and you'll find the file "lounge.html", with all new content. Open the file in your editor and have a look around. Everything should look familiar: head, paragraphs, a few images, and a list.

2. You're going to spend most of this chapter adding style to this HTML, so you need a place for your CSS. You're going to create all new styles for the lounge in the stylesheet file "lounge.css", so you'll find your `<link>` element in the `<head>` of "lounge.html" is still there, but the previous version of "lounge.css" stylesheet is gone.

```
<link type="text/css" rel="stylesheet" href="lounge.css">
```

   Remember, this `<link>` element tells the browser to look for an external stylesheet called "lounge.css".

3. Next, you need to create the new "lounge.css" in the "chapter9/lounge" folder. This file is going to hold all the new CSS for the new lounge.

Starting with a few simple upgrades

Now you're all ready to start styling the lounge. Let's add a few rules to your CSS just to get some basics out of the way—like the font family, size, and some color—that will immediately improve the lounge (and give you a good review from the last chapter). So, open your "lounge.css" file and add the following rules.

```
body {
       font-size:   small;
       font-family: Verdana, Helvetica, Arial, sans-serif;
}

h1, h2 {
       color: #007e7e;
}

h1 {
       font-size: 150%;
}

h2 {
       font-size: 130%;
}
```

Here's the default font size for the page.

We're going to go with a sans-serif font family for the lounge. We've picked a few font alternatives, and ended the declaration with the generic sans-serif font.

We're going to set the color of the <h1> and <h2> elements to an aquamarine to match the glass in the logo.

Now let's get some reasonable heading sizes for <h1> and <h2>. Since we're setting two different sizes for these, we need separate rules and can't add them to the combined rule for <h1> and <h2>.

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A very quick test drive

Let's do a quick test drive just to see how these styles affect the page. Make sure you've made all the changes; then save and test.

Headings are now sans-serif and a color that matches the logo, creating a theme for the page.

Paragraph text is also sans-serif since every element inherits the <body>'s font-family property.

The <h2> heading is also styled with a new color and sans-serif, but a tad smaller.

We haven't applied any styles to the <h3>, so it just inherits the font-family property from <body>.

This link looks oddly out of place with its default blue color. We'll have to fix that (later).

One more adjustment

We're going to make one more adjustment to the lounge before we move on to start making some bigger changes. This adjustment involves a new property you haven't seen before, but at this point, you've got enough experience under your belt that we're not going to treat you with kid gloves every time a new property comes along. So, just jump in and give it a try.

Here's what we're going to do: we're going to adjust the line height of the text on the entire page so that there's more vertical space between each line. To do that, we add a `line-height` property in the `body` rule:

Increasing the line height of your text can improve readability. It also gives you another way to provide contrast between different parts of your page (you'll see how that works in a bit).

```
body {
        font-size:   small;
        font-family: Verdana, Helvetica, Arial, sans-serif;
        line-height: 1.6em;
}
```

Here we're changing the space between each line to 1.6em—in other words, 1.6 times the font size.

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Checking out the new line height

As you might have guessed, the `line-height` property allows you to specify the amount of vertical space between each line of your text. Like other font-related properties, you can specify the line height in pixels, or using an em or percent value that's relative to the font size.

Let's see what the effect of the `line-height` property is on the lounge. Make sure you add the `line-height` property to your CSS file and then save. You should see the line height increase when you refresh.

Using the line-height property, we've increased the space between each line of text from the default to 1.6em.

Before

During your stay at the lounge, you'll enjoy a smooth mixture of ambient and mystic sounds, filling the lounge and adding an extra dimension to your dining experience. The decor surrounds you with the relaxing sentiments of sights from eras past. And, don't forget, the lounge offers free wireless access to the

During your stay at the lounge, you'll enjoy a smooth mixture of ambient and mystic sounds, filling the lounge and adding an extra dimension to your dining experience. The decor surrounds you with the relaxing sentiments of sights from eras past. And, don't forget, the lounge offers free wireless access to the Internet, so bring your laptop.

After

The space between lines is known as "leading" (pronounced "ledding") in the publishing industry.

The line-height property is inherited, so by setting it in the body, all the elements on the page now have a line height of 1.6em.

Exercise

Try a few different values for line-height, like 200%, .5em, and 20px to see the effect. Which looks the best? The worst? Which is most readable? When you're done, make sure you change the line-height back to 1.6em.

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Getting ready for some major renovations

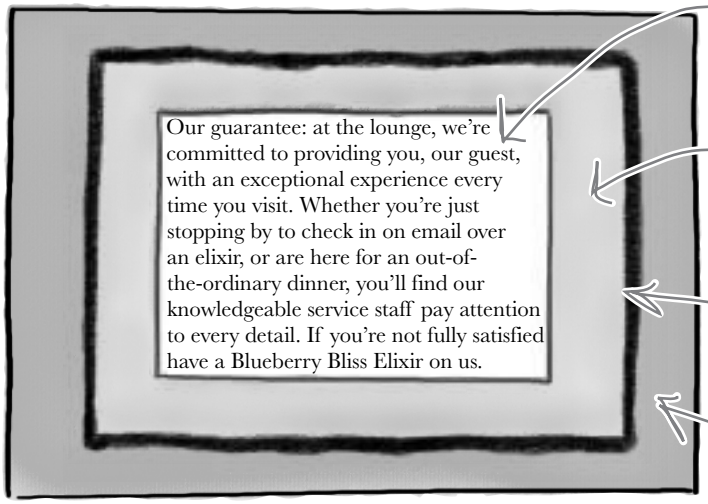
After only a few pages of this chapter, you already have a ton of text style on the new lounge. Congrats!

Now things are going to get really interesting. We're going to move from changing simple properties of elements, like size, color, and decorations, to really tweaking some fundamental aspects of how elements are displayed. This is where you move up to the big leagues.

But to move up to the big leagues, you've got to know *the box model*. What's that? It's how CSS sees elements. CSS treats every single element as if it were represented by a box. Let's see what that means.

From the perspective of CSS, every element is a box.

Every box is made up of a content area along with optional padding, border, and margins.



The content area holds the content (text or an image, for instance).

The content area is surrounded by optional transparent padding.

An optional border can be placed around the padding.

And finally, an optional transparent margin surrounds everything.

All elements are treated as boxes: paragraphs, headings, block quotes, lists, list items, and so on. Even inline elements like and links are treated by CSS as boxes.

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A closer look at the box model

You're going to be able to control every aspect of the box with CSS: the size of the padding around the content, whether or not the element has a border (as well as what kind and how large), and how much margin there is between your element and other elements. Let's check out each part of the box and its role:

What is the content area?

Every element starts with some content, like text or an image, and this content is placed inside a box that is just big enough to contain it. Notice that the content area has no whitespace between the content and the edge of this box.

The content area holds the element's content. It's typically just big enough to hold the content.

Our guarantee: at the lounge, we're committed to providing you, our guest, with an exceptional experience every time you visit. Whether you're just stopping by to check in on email over an elixir, or are here for an out-of-the-ordinary dinner, you'll find our knowledgeable service staff pay attention to every detail. If you're not fully satisfied have a Blueberry Bliss Elixir on us.

We've drawn an edge around the content area just so you know how big it is. But in a browser, there is never a visible edge around the content area.

What is the padding?

Any box can have a layer of padding around the content area. Padding is optional, so you don't have to have it, but you can use padding to create visual whitespace between the content and the border of the box. The padding is transparent and has no color or decoration of its own.

The browser adds optional padding around the content area.

Our guarantee: at the lounge, we're committed to providing you, our guest, with an exceptional experience every time you visit. Whether you're just stopping by to check in on email over an elixir, or are here for an out-of-the-ordinary dinner, you'll find our knowledgeable service staff pay attention to every detail. If you're not fully satisfied have a Blueberry Bliss Elixir on us.

Using CSS, you're going to be able to control the width of the padding around the entire content area, or even control the padding on any one side (top, right, bottom, or left).

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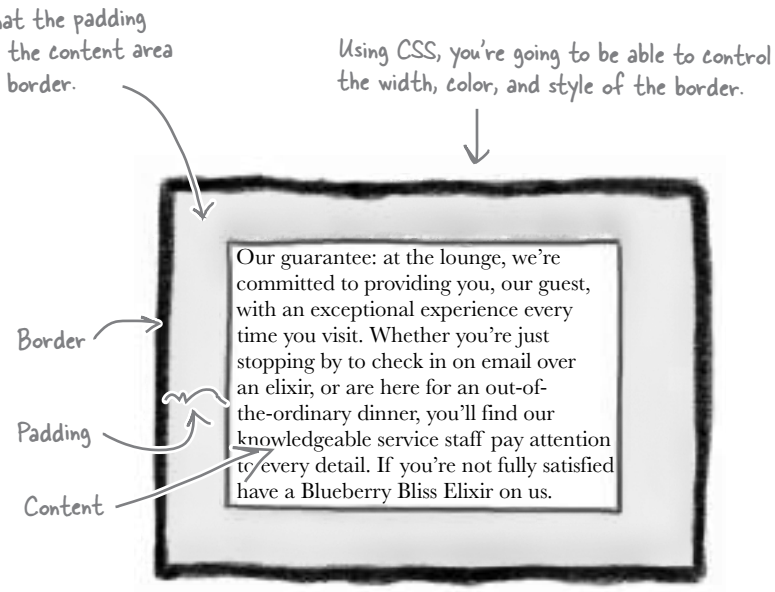
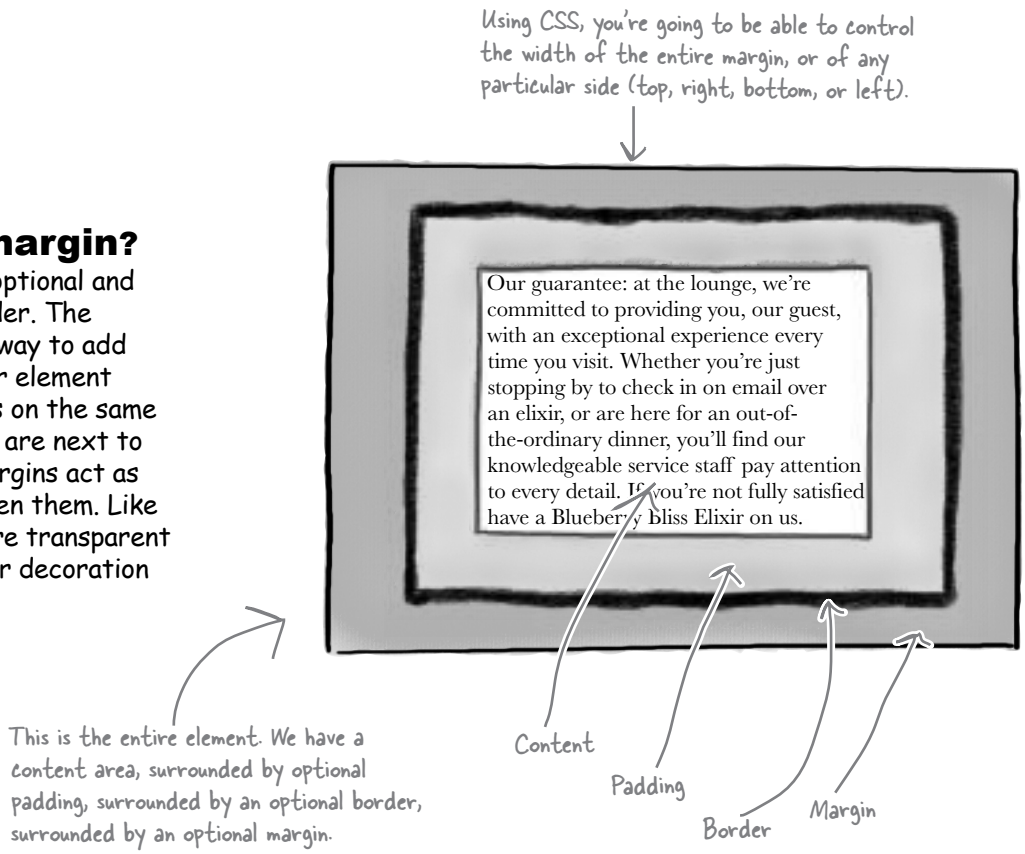
What is the border?

Elements can have an optional border around them. The border surrounds the padding and, because it takes the form of a line around your content, provides visual separation between your content and other elements on the same page. Borders can be various widths, colors, and styles.



What is the margin?

The margin is also optional and surrounds the border. The margin gives you a way to add space between your element and other elements on the same page. If two boxes are next to each other, the margins act as the space in between them. Like padding, margins are transparent and have no color or decoration of their own.



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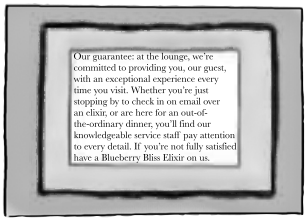
What you can do to boxes

The box model may look simple with just the content, some padding, a border, and margins. But when you combine these all together, there are endless ways you can determine the layout of an element with its internal spacing (padding) and the spacing around it (margins). Take a look at just a few examples of how you can vary your elements.

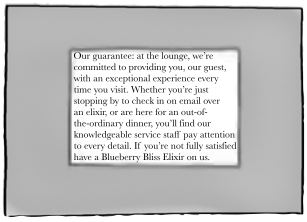
Boxes



You can style a box to have padding, a border, and a margin.

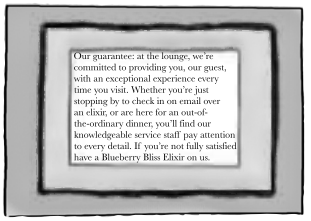
Or just padding and a border

Or just a border

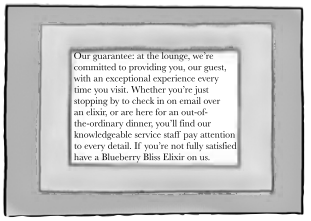


Or a margin with no border and no padding

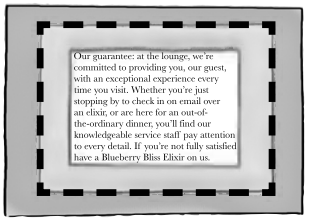
Borders



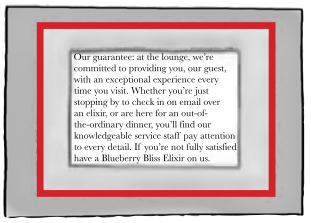
You can have solid borders, thick or thin.



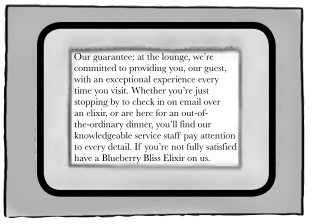
Or no border at all



Or choose from eight different styles of borders, like dashed



Or color your borders



Or even create rounded corners on your borders

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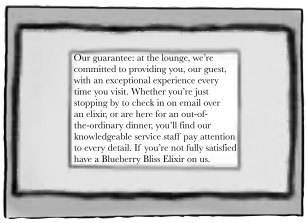
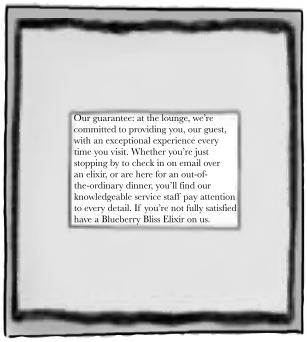
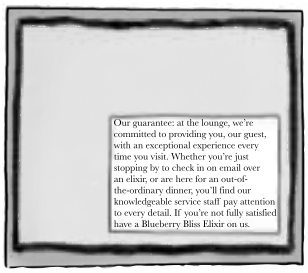
Padding



With CSS, you can control padding on any side of the content area. Here we've got a lot of left and right padding.



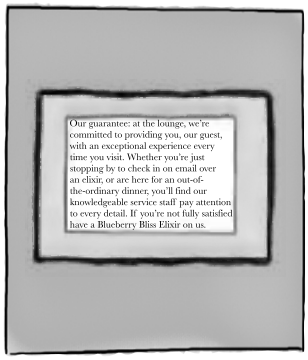
And here there's a lot of top and bottom padding.



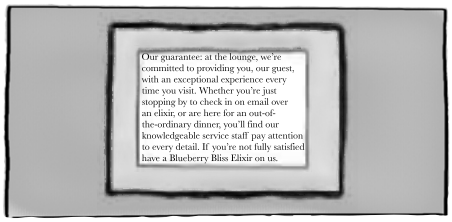
And here the content is offset to the bottom right with padding on the top and left.

Margins

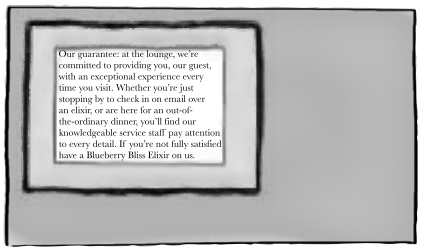
You have the same level of control over the margins. Here there's a lot of top and bottom margin.



And here's a lot of left and right margin.

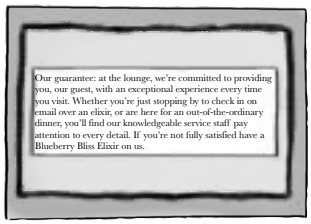


And as with padding, you can specify all sides independently to create margins like this.



Content Area

You can even control width and height in a variety of ways. Here, the content area has been made wide.



And here the content area is tall but thin.

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there are no Dumb Questions

Q: It seems like knowing this box stuff would be important if I were someone creating the software for a web browser, but how is this going to help me make better web pages?

A: To go beyond simple web pages that use the browser's default layout, you need to be able to control how elements sit on the page, as well as the relative position of other elements. To do that, you alter various aspects of each element's padding and margins. So to create interesting web page designs, you definitely need to know something about the box model.

Q: What's the difference between padding and margin? They seem like the same thing.

A: The margin provides space between your element and other elements, while padding gives you extra space around your content. If you have a visual border, the padding is on the inside of the border and the margin on the outside. Think of padding as part of the element, while the margin surrounds your element and buffers it from the things around it.

Q: I know they are all optional, but do you need to have padding to have a border or a margin?

A: No, they are all totally optional and don't rely on each other. So you can have a border and no padding, or a margin and no border, and so on.

Q: I'm not sure I get how elements get laid out and how margins fit into that.

A: Hold that thought. While you're going to see a little of how margins interact with other elements in this chapter, we'll get way into this topic in Chapter 11 when we talk about positioning.

Q: So other than size, it sounds like I can't really style padding and margins?

A: That's basically right. Both are used to provide more visual space, and you can't give the padding or margin a direct color or any kind of decoration. But because they are transparent, they will take on the color of any background colors or background images. One difference between padding and margins is that the element's background color (or background image) will extend under the padding, but not the margin. You'll see how this works in a bit.

Q: Is the size of the content area determined solely by the size of the content in it?

A: Browsers use several rules to determine the width and height of the content area, and we'll be looking at that more in-depth later. The short answer is that while the content is the primary way the size of an element is determined, you can set the width and height yourself if you need control over the size of the element.

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Meanwhile, back at the lounge...

We do have our work cut out for us on the lounge page, so let's get back to it. Did you notice the blue, stylized paragraph when you looked at the final version of the lounge page in the beginning of the chapter? This paragraph contains text with the lounge's guarantee to their customers, and obviously they want to really highlight their promise. Let's take a closer look at this paragraph, and then we'll build it.

The paragraph has a aquamarine background.

The text looks serif, not sans-serif, and it's italic.

There's even a graphic in the paragraph.

Our guarantee: at the lounge, we're committed to providing you, our guest, with an exceptional experience every time you visit. Whether you're just stopping by to check in on email over an elixir, or are here for an out-of-the-ordinary dinner, you'll find our knowledgeable service staff pay attention to every detail. If you're not fully satisfied, have a Blueberry Bliss Elixir on us.

Notice the paragraph looks indented a bit.

The text is offset from the border.

There's a stylish, ragged-looking border.

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Sharpen your pencil

See if you can identify the padding, border, and margins of this paragraph. Mark all the padding and margins (left, right, top, and bottom):

don't forget, the lounge offers free wireless access to the Internet, so bring your laptop.

Our guarantee: at the lounge, we're committed to providing you, our guest, with an exceptional experience every time you visit. Whether you're just stopping by to check in on email over an elixir, or are here for an out-of-the-ordinary dinner, you'll find our knowledgeable service staff pay attention to every detail. If you're not fully satisfied, have a Blueberry Bliss Elixir on us.

But that's not all; at night, join us in the backroom as our resident DJ spins a choice selection of trance and drum&bass beats across our spacious tiki-themed dance floor. Or just hang

Brain Power

Before going on to the next page, think about how you might use padding, borders, and margins to transform an ordinary paragraph into the “guarantee paragraph.”

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Creating the guarantee style

Let's get started by making a few small changes to the style of the guarantee paragraph just to get a feel for how the paragraph's box is set up. To do that, you're going to add the paragraph to a class called `guarantee` so that you can create some custom styles for just this paragraph. You're then going to add a border along with a little background color, which will let you see exactly how the paragraph is a box. Then we'll get to work on the rest of the style. Here's what you need to do:

1. Open your "lounge.html" file and locate the paragraph that starts "Our guarantee". Add a class attribute "guarantee" to the element like this:

Add the class attribute with a value of "guarantee". Remember, a class will allow you to style this paragraph independently of the other paragraphs.

```
<p class="guarantee">
      Our guarantee: at the lounge, we're committed to providing
      you, our guest, with an exceptional experience every time you
      visit. Whether you're just stopping by to check in on email
      over an elixir, or are here for an out-of-the-ordinary dinner,
      you'll find our knowledgeable service staff pay attention to every
      detail. If you're not fully satisfied, have a Blueberry Bliss
      Elixir on us.
</p>
```

2. Save your "lounge.html" file and open the "lounge.css" file. You're going to add a border and background color to the guarantee paragraph. Add the following CSS to the bottom of your stylesheet and then save.

The first three properties add a border to any element that is in the guarantee class. So far, that's just this paragraph.

```
.guarantee {
      border-color:     black;
      border-width:     1px;
      border-style:     solid;
      background-color: #a7cece;
}
```

We're making the color of the border black...

...and one pixel thick...

...and solid.

We're also giving the element a background color, which will help you see the difference between padding and margins, and make the guarantee look good.

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A test drive of the paragraph border

Reload the page in your browser, and you'll now see the guarantee paragraph with an aquamarine background and a thin black border around it. Let's examine this a little more closely…

It doesn't look like the paragraph has any padding around the content—there is no space between the text and the border.

the lounge and adding an extra dimension to your dining experience. The decor surrounds you with the relaxing sentiments of sights from eras past. And, don't forget, the lounge offers free wireless access to the Internet, so bring your laptop.

Our guarantee: at the lounge, we're committed to providing you, our guest, with an exceptional experience every time you visit. Whether you're just stopping by to check in on email over an elixir, or are here for an out-of-the-ordinary dinner, you'll find our knowledgeable service staff pay attention to every detail. If you're not fully satisfied, have a Blueberry Bliss Elixir on us.

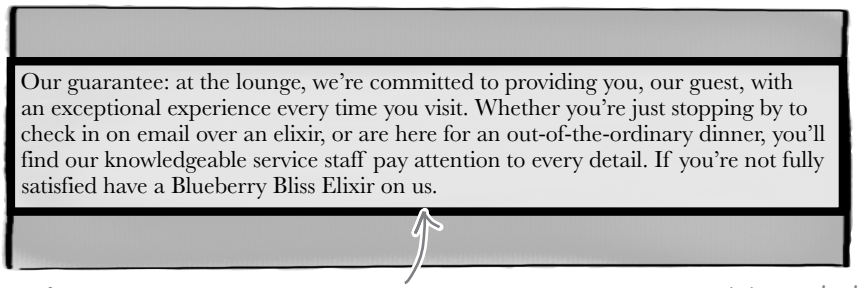
But that's not all; at night, join us in the backroom as our resident DJ spins a choice selection of trance and drum&bass beats across our spacious tiki-themed dance floor. Or just hang out in one of our comfy white vinyl booths at the dance bar. You can have your elixirs delivered from the main

But there does seem to be a margin on the top and bottom of the paragraph element.

There isn't a noticeable margin between the left and right edges of the paragraph and the browser window edges.

Here's what the paragraph would look like if we drew it as a box model diagram:

We've got a top and bottom margin.



But the left and right margins are very small.

And we have a border, but it's right up against the content, which means the padding is set very small, or there's no padding at all.

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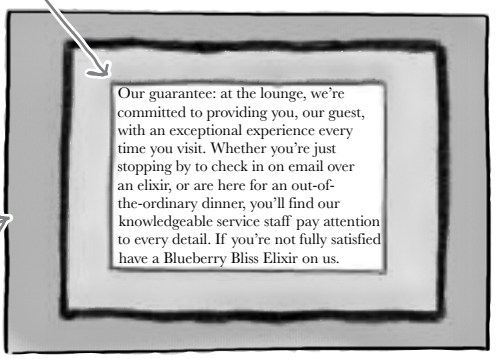
Padding, border, and margins for the guarantee

Now that you've seen how the padding, border, and margins are currently set on the guarantee paragraph, let's think more about how we'd actually like them to look.

We definitely need some padding all around the content.



We're also going to need a slightly different border. This border looks ragged, not like a solid line.

And we want some more margin space around the paragraph.

Adding some padding

Let's start with the padding. CSS has a `padding` property that you can use to set the same padding for all four sides of the content. You can set this property either to a number of pixels or a percentage. We'll use pixels and set the padding to 25 pixels.

```
.guarantee {
      border-color:     black;
      border-width:     1px;
      border-style:     solid;
      background-color: #a7cece;
      padding:          25px;
}
```

We're adding 25 pixels of padding to all sides of the content (top, right, bottom, and left).

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A test drive with some padding

When you reload the page in your browser, you'll notice the text in the guarantee paragraph has a little more breathing room on the sides now. There's some space between the text and the border, and it's much easier to read.

Now you can see 25 pixels of space between the edge of the text content and the border.

Notice that the background color is under both the content and the padding. But it doesn't extend into the margin.

the relaxing sentiments of sights from eras past. And, don't forget, the lounge offers free wireless access to the Internet, so bring your laptop.

Our guarantee: at the lounge, we're committed to providing you, our guest, with an exceptional experience every time you visit. Whether you're just stopping by to check in on email over an elixir, or are here for an out-of-the-ordinary dinner, you'll find our knowledgeable service staff pay attention to every detail. If you're not fully satisfied, have a Blueberry Bliss Elixir on us.

But that's not all; at night, join us in the backroom as our resident DJ spins a choice selection of trance and drum&bass beats across our spacious tiki-themed dance floor. Or just hang out in one of

Now let's add some margin

Margins are easy to add using CSS. Like padding, you can specify the margin as a percentage or in pixels. You're going to add a 30-pixel margin around the entire guarantee paragraph. Here's how you do that:

```
.guarantee {
      border-color:     black;
      border-width:     1px;
      border-style:     solid;
      background-color: #a7cece;
      padding:          25px;
      margin:           30px;
}
```

We're adding 30 pixels of margin to all sides of the content (top, right, bottom, and left).

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A test drive with the margin

When you reload the lounge page, you'll see the paragraph is really beginning to stand out on the page. With the margins in place, the paragraph looks inset from the rest of the text, and that, combined with the background color, makes it look more like a "callout" than an ordinary paragraph. As you can see, with only a few lines of CSS, you're doing some powerful things.

Now we have 30 pixels of margin on all sides.

the relaxing sentiments of sights from eras past. And, don't forget, the lounge offers free wireless access to the Internet, so bring your laptop.

Our guarantee: at the lounge, we're committed to providing you, our guest, with an exceptional experience every time you visit. Whether you're just stopping by to check in on email over an elixir, or are here for an out-of-the-ordinary dinner, you'll find our knowledgeable service staff pay attention to every detail. If you're not fully satisfied, have a Blueberry Bliss Elixir on us.

But that's not all; at night, join us in the backroom as our resident DJ spins a choice selection of trance and drum&bass beats across our spacious tiki-themed dance floor. Or just hang out in one of

Exercise

If you look at the guarantee paragraph as it's supposed to look in its final form, it has an italic, serif font, a line height greater than the rest of the page, and (if you're looking really close) gray text. Write the CSS below to set the line height to 1.9em, the font style to italic, the color to #444444, and the font family to Georgia, "Times New Roman", Times, serif. Check your CSS with the answers in the back of the chapter, then type it in and test.

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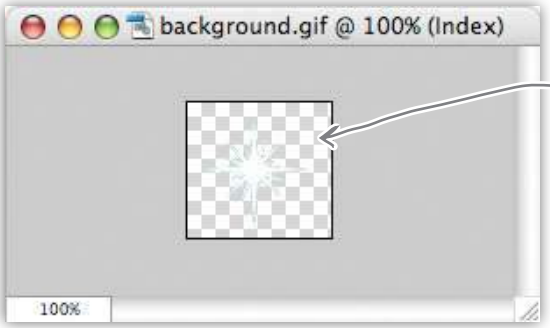
Adding a background image

You're almost there. What's left? We still need to get the white "guarantee star" graphic into the paragraph and work on the border, which is a solid, black line. Let's tackle the image first.

If you look in the "chapter9/lounge/images" folder, you'll find a GIF image called "background.gif" that looks like this:



This image is a simple star-like pattern in white against a transparent background. Notice that it also has a matte around it that matches the color of the background.

Now you just need to get that image into your paragraph element, so you'll be using an `<img>` element, right? Not so fast. If you're adding an image to the background of an element, there is another way. Using CSS, you can add a background image to any element using the `background-image` property. Let's give it a try and see how it works:

Here are the properties you added in the exercise on the previous page.

```
.guarantee {
      line-height:      1.9em;
      font-style:       italic;
      font-family:      Georgia, "Times New Roman", Times, serif;
      color:            #444444;
      border-color:     black;
      border-width:     1px;
      border-style:     solid;
      background-color: #a7cece;
      padding:          25px;
      margin:           30px;
      background-image: url(images/background.gif);
}
```

Add this to your CSS, save, and reload your page.

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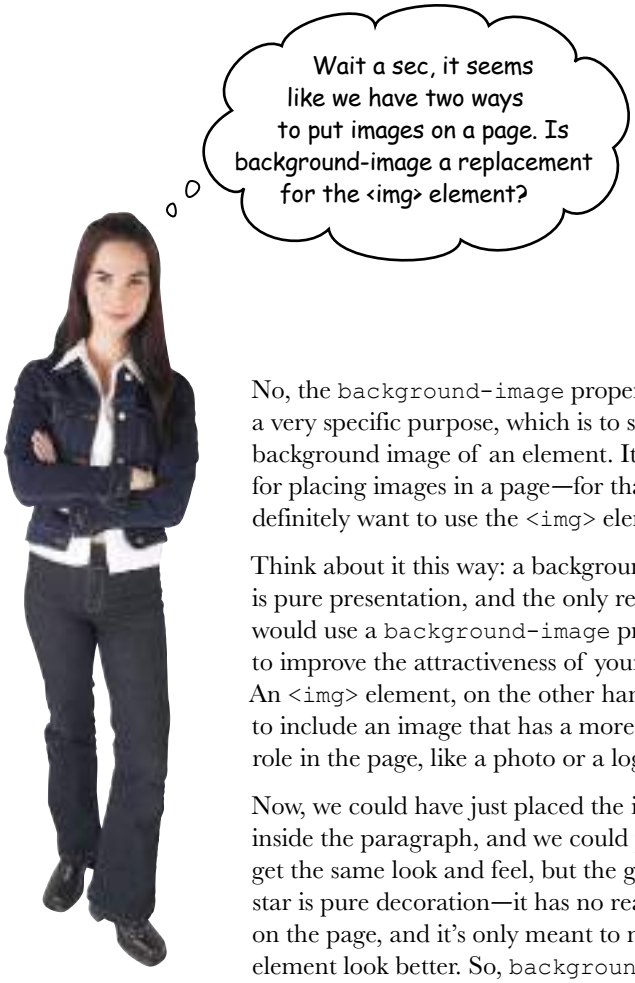

No, the `background-image` property has a very specific purpose, which is to set the background image of an element. It isn't for placing images in a page—for that, you definitely want to use the `<img>` element.

Think about it this way: a background image is pure presentation, and the only reason you would use a `background-image` property is to improve the attractiveness of your element. An `<img>` element, on the other hand, is used to include an image that has a more substantial role in the page, like a photo or a logo.

Now, we could have just placed the image inside the paragraph, and we could probably get the same look and feel, but the guarantee star is pure decoration—it has no real meaning on the page, and it's only meant to make the element look better. So, `background-image` makes more sense.

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Test driving the background image

Well, this is certainly an interesting test drive—we have a background image, but it appears to be repeated many times. Let's take a closer look at how to use CSS background images, and then you'll be able to fix this.

Here's the guarantee star image in the background. Notice that it sits on top of the background color, and because it has a transparent background, it lets the color show through.

Also notice that background images, like the background color, only show under the content area and padding, and not outside the border in the margin.

CSS Up Close

The background-image property places an image in the background of an element. Two other properties also affect the background image: background-position and background-repeat.

```
background-image: url(images/background.gif);
```

The background-image property is set to a URL, which can be a relative path or a full-blown URL (http://...).

Notice that no quotes are required around the URL.

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Fixing the background image

By default, background images are repeated. Luckily, there is a `no-repeat` value for the `background-repeat` property. Also, by default, browsers position a background image in the top left of the element, which is where we want it, but let's also add a `background-position` property just to give it a try.

```
.guarantee {
      line-height:        1.9em;
      font-style:         italic;
      font-family:        Georgia, "Times New Roman", Times, serif;
      color:              #444444;
      border-color:       black;
      border-width:       1px;
      border-style:       solid;
      background-color:   #a7cece;
      padding:            25px;
      margin:             30px;
      background-image:   url(images/background.gif);
      background-repeat:  no-repeat;
      background-position: top left;
}
```

You've got two new properties to add.

We want the background image to not repeat.

And we want it in the top-left corner.

The background-position property sets the position of the image and can be specified in pixels, or as a percentage, or by using keywords like top, left, right, bottom, and center.

```
background-position: top left;
```

Places the image in the top left of the element.

There are many different ways to position things in CSS, and we'll be talking more about that in two chapters.

By default, a background image is "tiled," or repeated over and over to fill the background space. The background-repeat property controls how this tiling behaves.

```
background-repeat: repeat;
```

Sets the image to repeat both horizontally and vertically. This is the default behavior.

Here are the other background-repeat values you can use.

- `no-repeat` — Display the image once; don't repeat the image at all.
- `repeat-x` — Repeat the image only horizontally.
- `repeat-y` — Repeat the image only vertically.
- `inherit` — Just do whatever the parent element does.

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Another test drive of the background image

Here we go again. This time, it looks like we're much closer to what we want. But since this is a background image, the text can sit on top of it. How do we fix this? That's exactly what padding is for! Padding allows you to add visual space around the content area. Let's increase the padding on the left and see if we can nail this down once and for all.

This is much better. Now the image isn't repeated.

But we'd really like for the text not to run over the top of the image.

How do you add padding only on the left?

For padding, margins, and even borders, CSS has a property for every direction: top, right, bottom, and left. To add padding on the left side, use the `padding-left` property, like this:

```
.guarantee {
      line-height:          1.9em;
      font-style:           italic;
      font-family:          Georgia, "Times New Roman", Times, serif;
      color:                #444444;
      border-color:         black;
      border-width:         1px;
      border-style:         solid;
      background-color:     #a7cece;
      padding:              25px;
      padding-left:         80px;
      margin:               30px;
      background-image:     url(images/background.gif);
      background-repeat:    no-repeat;
      background-position:  top left;
}
```

We're using the padding-left property to increase the padding on the left.

Notice that we first set the padding on all sides to 25 pixels, and then we specify a property for the left side.

Order matters here—if you switch the order, then you'll set the padding for the left side first, and then the general padding property will set all sides back to 25 pixels, including the left side!

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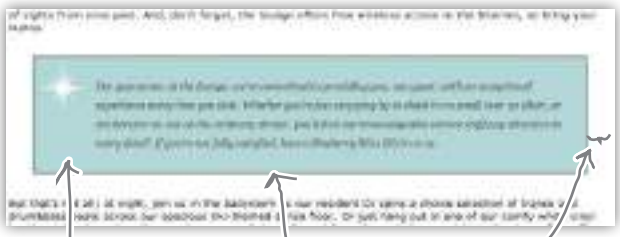
Are we there yet?

Make sure you save your changes and reload the page. You should see more padding on the left side of the paragraph, and the text is now positioned well with respect to the guarantee star. This is a great example of where you use padding instead of margins. If you need more visual space around the content area itself, use padding, as opposed to if you want space between elements or the sides of the page, in which case, use margin. In fact, we could actually use a little more margin on the right side to set the paragraph off even more. Let's do that, and then all we need to do is fix the border.



The padding looks great. Now the text is well positioned with respect to the graphic.

And we still need a better border.

We could increase the margin on the right now to give this a little more of a "callout" look on the page.

How do you increase the margin just on the right?

You do this just like you did with the padding: add another property, `margin-right`, to increase the right margin.

See the pattern? There's a property to control all sides together, and properties for each side if you want to set them individually.

```
.guarantee {
      line-height:        1.9em;
      font-style:         italic;
      font-family:        Georgia, "Times New Roman", Times, serif;
      color:              #444444;
      border-color:       black;
      border-width:       1px;
      border-style:       solid;
      background-color:   #a7cece;
      padding:            25px;
      padding-left:       80px;
      margin:             30px;
      margin-right:       250px;
      background-image:   url(images/background.gif);
      background-repeat:  no-repeat;
      background-position: top left;
}
```

Remember, we're already setting the margins to be 30 pixels.

And now we're going to override that setting for the right side, and set it to 250 pixels.

Add the new `margin-right` property and reload. Now the paragraph should have 250 pixels of margin on the right side.

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A two-minute guide to borders

There's only one thing left to do to perfect the guarantee paragraph: add a better border. Before you do, take a look at all the different ways you can control the border of an element.

Border Style

The border-style property controls the visual style of the border. There are eight border styles available, from a solid line to dotted lines to ridges and grooves.

```
border-style: groove;
```

To specify a border style, just use the border-style property and a value of one of the available styles.

The solid style is just what it sounds like: a solid border.

Go with **solid**, the original.

The dotted style looks like a series of dots.

Once you go **dotted,** you'll never go back.

And the dashed style is just a set of dashes around the border.

Ignore dotted; use **dashed**.

The double style uses two lines.

Go with **double;** I'm twice the fun.

A groove style looks like a groove in the page (difficult to see in a book).

I'm the border that's got the **groove.**

The inset style looks like an inset that sinks into the page.

I'm the only "in" style: **inset**.

The outset style looks like an outset that rises from the page.

Go with me; I've been better since the **outset**.

The ridge style looks like a raised ridge on the page.

I'm more fun; I've got **ridge**s.

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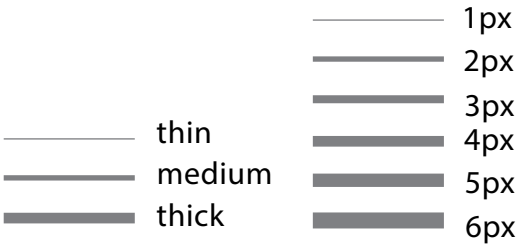
Border Width

The border-width property controls the width of the border. You can use keywords or pixels to specify the width.

```
border-width: thin;
border-width: 5px;
```

You can specify widths using the keywords thin, medium, or thick, or by the number of pixels.



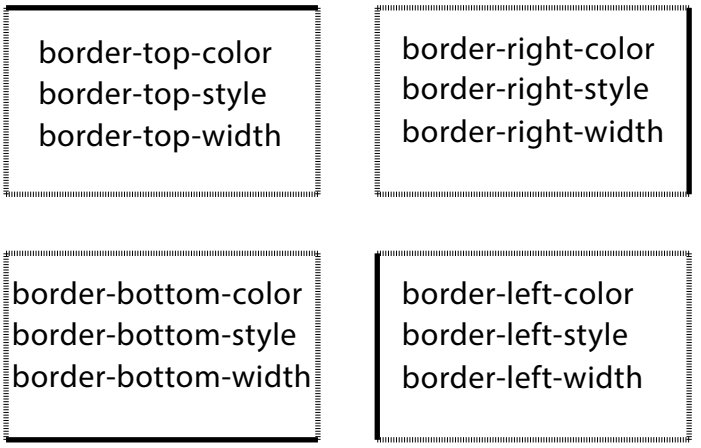
Border Color

The border-color property sets the color of the border. This works just like setting font colors; you can use color names, rgb values, or hex codes to specify color.

```
border-color: red;
border-color: rgb(100%, 0%, 0%);
border-color: #ff0000;
```

Use border-color to specify the color of a border. You can use any of the common ways to specify color.

Specifying Border Sides



Just as with margins and padding, you can specify border style, width, or color on any side (top, right, bottom, or left):

```
border-top-color: black;
border-top-style: dashed;
border-top-width: thick;
```

These properties are for the top border only. You can specify each side of the border independently.

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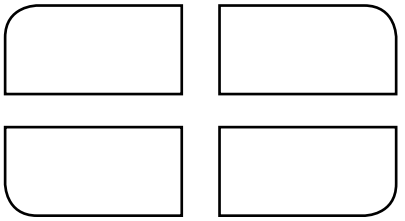
Specifying Border Corners

You can create rounded corners on all four corners, or just one corner, or any combination.

You can specify all four corners with one number.

```
border-radius: 15px;
```

Or you can specify each corner separately. Notice that you can use px or em to specify the radius size.



```
border-top-left-radius: 3em;
border-top-right-radius: 3em;
border-bottom-right-radius: 3em;
border-bottom-left-radius: 3em;
```

If you use em, the measurement of the border radius is relative to the font size of the element, just like when you use em for font-size.

```
border-top-left-radius: 15px;
border-top-right-radius: 0px;
border-bottom-right-radius: 0px;
border-bottom-left-radius: 15px;
```

You can get all kinds of interesting shapes using border-radius.

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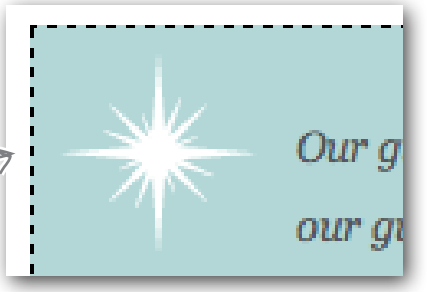
Border fit and finish

It's time to finish off the guarantee paragraph. All we need to do is give it a ragged-looking border. But which style is that? The available styles are solid, double, dotted, dashed, groove, ridge, inset, and outset. So how do we make it look ragged? It's actually just a trick: we're using a dashed border that has its color set to white (matching the background color of the page). Here's how you do it. Begin by just making the border dashed. Find the `border-style` property in your "lounge.css" and change it, like this:

```
border-style: dashed;
```

Here we've changed the border from solid to dashed.

Go ahead and save the file and reload. You should see a border like this:



Now, to get a ragged-looking border, just set the color of the border to white. This makes the border look like it is cutting into the background color. Give it a try: find the `border-color` property and set it to `white`.

```
border-color: white;
```

And here we've changed the border color from black to white.

Save the file and reload again. Now you should see the ragged border:

Browsers don't always agree on the size of thin, medium, and thick.

Browsers can have different default sizes for the keywords thin, medium, and thick, so if the size of your border is really important to you, consider using pixel sizes instead.

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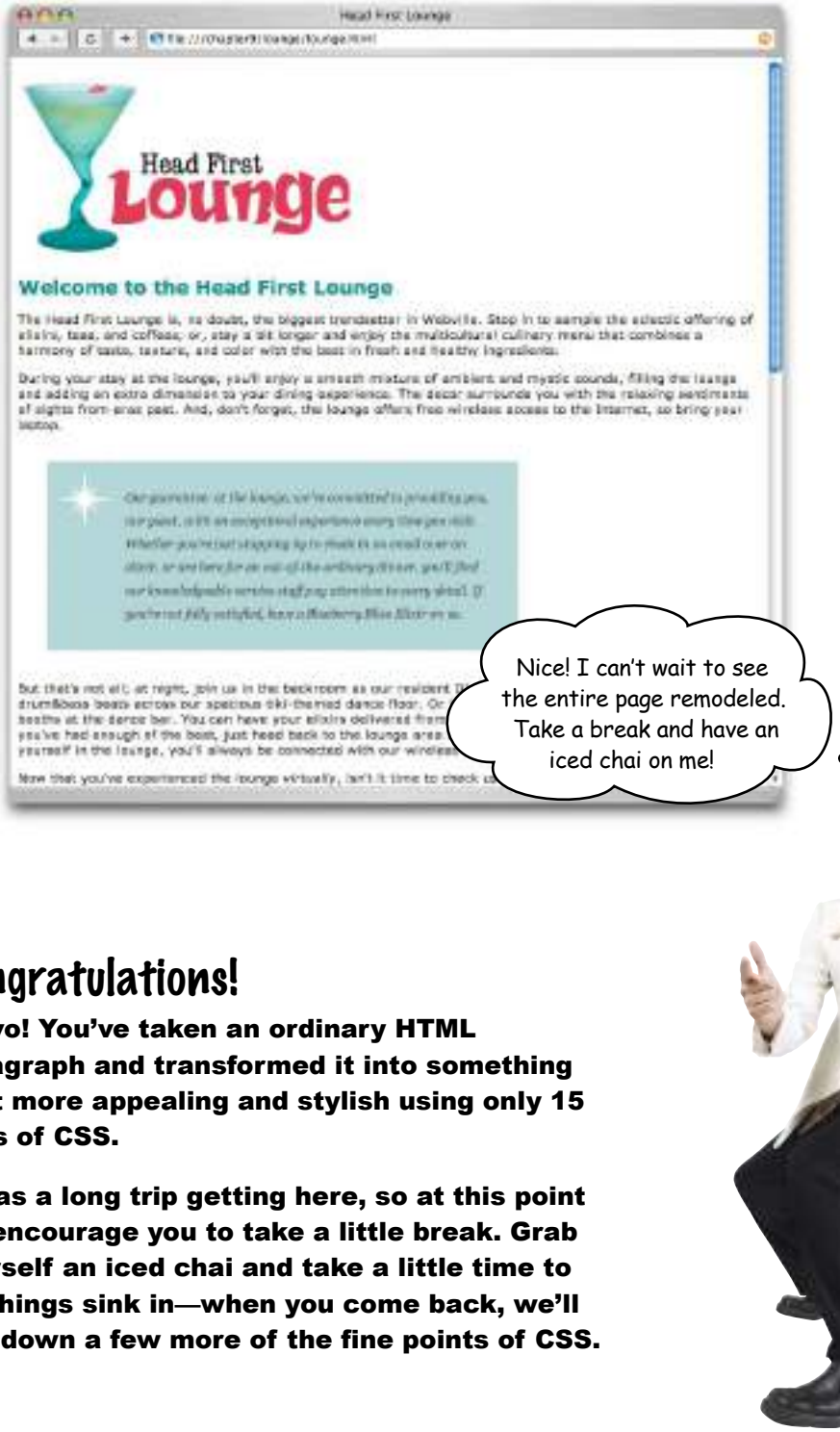

Congratulations!

Bravo! You've taken an ordinary HTML paragraph and transformed it into something a lot more appealing and stylish using only 15 lines of CSS.

It was a long trip getting here, so at this point we encourage you to take a little break. Grab yourself an iced chai and take a little time to let things sink in—when you come back, we'll nail down a few more of the fine points of CSS.

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Exercise

While you're drinking that iced chai, try your hand at adding a border-radius to the guarantee paragraph. We've got some examples below of the guarantee paragraph with a variety of border-radius values set. Write the CSS to create the border you see in the example. For each example, we've provided the size of the border-radius used to create the rounded corners in that example.

30px

Write your CSS here.

.....

40px

.....

40px

.....

2em

.....

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Welcome back, and good timing. We're just about to listen in on an interview with a class...

The Class Exposed

This week's interview:
Are classes always right?

Head First: Hey, Class; you know we've been making good use of you, but we still don't know a lot about you.

Class: Well, there's not all that much to know. If you want to create a "group," so to speak, that you can style, just come up with a class, put your elements in it, and then you can style all the elements in that class together.

Head First: So the class lets you take sets of elements and apply one or more style properties to them?

Class: Exactly. Say you have some holiday-themed areas in your page—one Halloween, one Christmas. You could add all Halloween elements to the `halloween` class and all Christmas elements to the `christmas` class. Then you can style those elements independently—say, orange for Halloween and red for Christmas—by writing rules that apply to each class.

Head First: That makes a lot of sense. We just saw a good example of that in this chapter, didn't we?

Class: I'm not sure; I was off working. You'll have to catch me up.

Head First: Well, we have a paragraph on the Head First Lounge page that contains a written guarantee from the owners, and they want this paragraph to stand out independently of the other paragraphs.

Class: So far, so good…but let me ask you this: are there a few of these paragraphs, or just the one?

Head First: Well, I don't think there is any reason to have multiple guarantee paragraphs, and I don't see the same style being applied anywhere else in the page, so just the one.

Class: Hmmm, I don't like the sound of that. You see, classes are meant to be used for styles that you want to reuse with multiple elements. If you've got one unique element that you need styled, that's not really what classes are for.

Head First: Wait a second—a class seemed to work perfectly…how can this be wrong?

Class: Whoa, now, don't freak out. All you need to do is switch your `class` attribute to an `id` attribute. It will only take you a minute.

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Head First: An `id` attribute? I thought those were for those link destinations, like in Chapter 4?

Class: `ids` have lots of uses. They're really just unique identifiers for elements.

Head First: Can you tell us a little more about `id` attributes? This is all news to me. I mean, I just went through an entire chapter using `class` incorrectly!

Class: Hey, no worries; it's a common mistake. Basically, all you need to know is that you use a `class` when you might want to use a style with more than one element. And if what you need to style is unique and there's only one on your page, then use an `id`. The `id` attribute is strictly for naming unique elements.

Head First: Okay, I think I've got it, but why does it really matter? I mean, `class` worked just fine for us.

Class: Because there are some things you really want *only one* of on your page. The guarantee paragraph you mentioned is one example, but there are better examples, like the header or footer on your page, or a navigation bar. You're not going to have two of those on a page. Of course, you can use a class for just one element, but someone else could come along and add another element to the class, and then your element won't have a unique style anymore. It also becomes important when you are positioning HTML elements, which is something you haven't gotten to yet.

Head First: Well, okay, Class. This conversation has certainly been educational for us. It sounds like we definitely need to convert that paragraph from a `class` to an `id`. Thanks again for joining us.

Class: Any time, Head First!

BRAIN POWER

Choose whether you'd use class or id for the following elements:

id	class		id	class	
☐	☐	A paragraph containing the footer of a page.	☐	☐	A set of <p> elements containing movie reviews.
☐	☐	A set of headings and paragraphs that contain company biographies.	☐	☐	An element containing your to-do list.
☐	☐	An <img> element containing a "picture of the day."	☐	☐	<q> elements containing *Buckaroo Banzai* quotes.

Answer: The footer, the picture of the day, and the to-do list are great candidates for using id.

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The id attribute

Because you've already used ids on `<a>` elements, and because you already know how to use a `class` attribute, you're not going to have to learn much to use the `id` attribute. Say you have a footer on your page. There's usually only one footer on any page, so that sounds like the perfect candidate for an `id`. Here's how you'd add the identifier `footer` to a paragraph that contains the footer text:

Similar to a class; just add the attribute "id" and choose a unique id name.

Unlike a class, you can only have one element in your page with an id of "footer".

```
<p id="footer">Please steal this page, it isn't copyrighted in any way</p>
```

Each element can have only one id.

No spaces or special characters are allowed in id names.

Giving an element an id is similar to adding an element to a class. The only differences are that the attribute is called `id`, not `class`; an element can't have multiple ids; and you can't have more than one element on a page with the same id.

there are no Dumb Questions

Q: What's the big deal? Why do I need an id just to prove something is unique on the page? I could use a class exactly the same way, right?

A: Well, you can always "simulate" a unique id with a class, but there are many reasons not to. Say you're working on a web project with a team of people. One of your teammates is going to look at a class and think it can be reused with other elements. If, on the other hand, she sees an id, then she's going to know that's for a unique element. There are a couple of other reasons ids are important that you won't see for a few chapters. For instance, when you start positioning elements on a page, you'll need each element you want to position to have a unique id.

Q: Can an element have an id and also belong to a class?

A: Yes, it can. Think about it this way: an id is just a unique identifier for an element, but that doesn't prevent it from belonging to one or more classes (just like having a unique name doesn't prevent you from joining one or more clubs).

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But how do I use id in CSS?

You select an element with an id almost exactly like you select an element with a class. To quickly review: if you have a class called `specials`, there are a couple of ways you can select elements using this class. You could select just certain elements in the class, like this:

```
p.specials {
        color: red;
}
```

This selects only paragraphs that are in the specials class.

Or you can select all the elements that belong to the `specials` class, like this:

```
.specials {
        color: red;
}
```

This selects all elements in the specials class.

Using an id selector is very similar. To select an element by its id, you use a # (hash mark) character in front of the id (compare this to class, where you use a . [dot] in front of the class name). Say you want to select any element with the id `footer`:

```
#footer {
        color: red;
}
```

This selects any element that has the id "footer".

Or you could select only a <p> element with the id `footer`, like this:

```
p#footer {
        color: red;
}
```

This selects a <p> element if it has the id "footer".

The other difference between class and id is that an id selector should match *only one* element in a page.

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Using an id in the lounge

Our guarantee paragraph really should have an id since it's intended to be used just once in the page. While we should have designed it that way from the beginning, making the change is going to be quite simple.

Step one: Change the class attribute to an id in your "lounge.html" file

Just change the class attribute to an id.

```
<p id="guarantee">
      Our guarantee: at the lounge, we're committed to providing
      you, our guest, with an exceptional experience every time you
      visit. Whether you're just stopping by to check in on email
      over an elixir, or are here for an out-of-the-ordinary dinner,
      you'll find our knowledgeable service staff pay attention to every
      detail. If you're not fully satisfied, have a Blueberry Bliss Elixir
      on us.
</p>
```

Step two: Change the ".guarantee" class selector in "lounge.css" to an id selector

Just change the . to a # in the selector.

```
#guarantee {
      line-height:          1.9em;
      font-style:           italic;
      font-family:          Georgia, "Times New Roman", Times, serif;
      color:                #444444;
      border-color:         white;
      border-width:         1px;
      border-style:         dashed;
      background-color:     #a7cece;
      padding:              25px;
      padding-left:         80px;
      margin:               30px;
      margin-right:         250px;
      background-image:     url(images/background.gif);
      background-repeat:    no-repeat;
      background-position:  top left;
}
```


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Step three: Save your changes and reload the page

Well, everything should look EXACTLY the same. But don't you feel much better now that everything is as it should be?

there are no Dumb Questions

Q: So why did you make the selector #guarantee rather than p#guarantee?

A: We could have done either, and they both would select the same thing. On this page, we know that we will always have a paragraph assigned to the id, so it doesn't really matter (and #guarantee is simpler). However, on a more complex set of pages, you might have some pages where the unique id is assigned to, say, a paragraph, and on others it's assigned to a list or block quote. So you might want several rules for the id, like p#someid, and blockquote#someid, depending on which kind of element is on the page.

Q: Should I always start with a class, and then change it to an id when I know it's going to be unique?

A: No. You'll often know when you design your pages if an element is going to be unique or not. We only did things this way in the chapter because, well, you didn't know about id when we started. But don't you think we tied id into the story rather nicely?

Q: What are the rules for class and id names?

A: Class names should begin with a letter, but id names can start with a number or a letter. Both id and class names can contain letters and numbers as well as the _ character, but no spaces. So "number1" works, as does "main_content", but not "header content". Just remember, ids must be unique!

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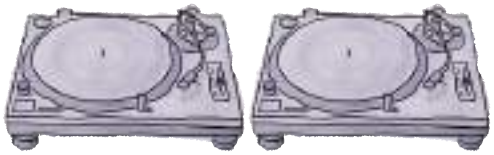
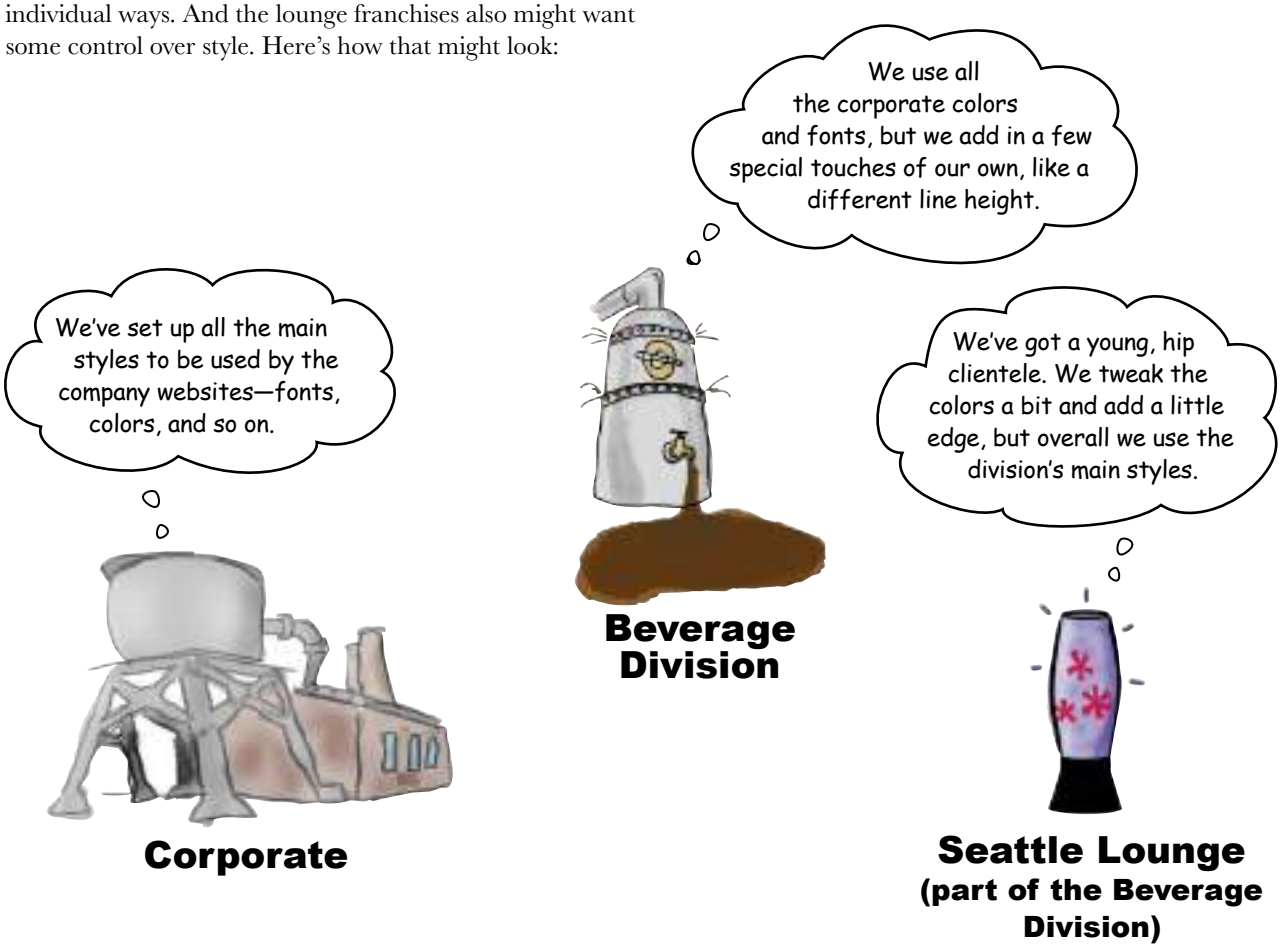
Remixing stylesheets



Before we wind this chapter down, let's have a little fun remixing some stylesheets. So far, you've been using only one stylesheet. Well, who ever said you can't use more than one stylesheet? You can specify a whole set of stylesheets to be used with any HTML. But you may be wondering why anyone would want to. There are a couple of good reasons. Here's the first one…

Imagine that the Head First Lounge takes off, gets franchised, does the IPO, and so on (all thanks to you and your terrific web work, of course). Then there would be a whole corporate website with hundreds of pages, and obviously you'd want to style those pages with external CSS stylesheets. There would be various company divisions, and they might want to tweak the styles in individual ways. And the lounge franchises also might want some control over style. Here's how that might look:



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Using multiple stylesheets

So how do you start with a corporate style and then allow the division and the lounge franchises to override and make changes to the styles? You use several stylesheets, like this:

In your HTML, you can specify more than one stylesheet. Here, we've got three.

```
<!DOCTYPE html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Head First Lounge</title>
      <link type="text/css" href="corporate.css" rel="stylesheet">
      <link type="text/css" href="beverage-division.css" rel="stylesheet">
      <link type="text/css" href="lounge-seattle.css" rel="stylesheet">
  </head>
  <body>
  .
  .
  .
  </body>
</html>
```

One stylesheet for the entire corporation.

And the lounge in Seattle has its own tweaks in its stylesheet.

The beverage division can add to the corporate style a little, or even override some of the corporate styles.

Order matters! A stylesheet can override the styles in the stylesheets linked above it.

there are no Dumb Questions

Q: So the order of the stylesheets matters?

A: Yes, they go top to bottom, with the stylesheets on the bottom taking precedence. So if you have, say, a font-family property on the <body> element in both the corporate and the division stylesheets, the division's takes precedence, since it's the last one linked in the HTML.

Q: Do I ever need this for a simple site?

A: You'd be surprised. Sometimes there's a stylesheet you want to base your page on, and rather than changing that stylesheet, you just link to it, and then supply your own stylesheet below that to specify what you want to change.

Q: Can you say more about how the style for a specific element is decided?

A: We talked a little about that in Chapter 7. And for now, just add to that knowledge that the ordering of the stylesheets linked into your file matters. In the next chapter, after you've learned a few other CSS details, we're going to go through exactly how the browser knows which style goes with which element.

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Stylesheets—they're not just for desktop browsers anymore...

There's actually another reason you might want to have multiple style files: let's say you want to tailor your page's style to the type of device your page is being displayed on (desktops, laptops, tablets, smartphones, or even printed versions of your pages). Well, to do that there is a `media` attribute you can add to the `<link>` element that lets you use only the style files that are appropriate for your device. Let's look at an example:

The media attribute allows you to specify the type of device this stylesheet is for.

You specify the type of device by creating a "media query," which is matched with the device.

```
<link href="lounge-mobile.css" rel="stylesheet" media="screen and (max-device-width: 480px)">
```

Here our query specifies anything with a screen (as opposed to, say, a printer, or 3D glasses, or a braille reader)...

...and any device that has a width of at most 480 pixels.

Likewise, we could create a query that matches the device if it is a printer, like this:

```
<link href="lounge-print.css" rel="stylesheet" media="print">
```

The lounge-print.css file is only going to be used if...

...the media type is "print", which means we're viewing it on a printer.

There are a variety of propeties you can use in your queries, like `min-device-width`, `max-device-width` (which we just used), and the `orientation` of the display (landscape or portrait), to name just a few. And keep in mind you can add as many `<link>` tags to your HTML as necessary to cover all the devices you need to.

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Add media queries right into your CSS

There's another way to target your CSS to devices with specific properties: rather than using media queries in link tags, you can also use them right in your CSS. Here's an example:

Use the @media rule...

...followed by your query.

And then put all the rules that apply to devices matching this query within curly braces.

```
@media screen and (min-device-width: 481px) {
   #guarantee {
      margin-right: 250px;
   }
}
@media screen and (max-device-width: 480px) {
   #guarantee {
      margin-right: 30px;
   }
}
@media print {
   body {
      font-family: Times, "Times New Roman", serif;
   }
}

p.specials {
      color: red;
}
```

So, these rules will be used if the screen is wider than 480px...

...these rules will be used if the screen is 480px or less...

...and these rules will be used if you're printing the page.

All other rules apply to all pages because they aren't contained within a @media rule.

So, the way this works, only the CSS rules that are specific to a media type are included in an `@media` rule. All the rules that are common to all the media types are included in the CSS file below the `@media` rules, so that way you don't have any unnecessarily repeated rules. And, when a browser loads the page, it determines through the media queries the rules that are appropriate for the page, and ignores any that don't match.

Media queries are an area of active development by the standards groups, so keep your eyes on evolving best practices for targeting devices.

Media queries are not supported by IE8 and earlier.

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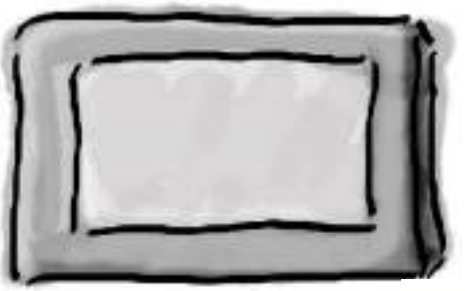
Exercise

Look at the devices below along with their specs. Can you design a set of media queries to target each device?

Smartphone: 480 by 640 pixels

Tablet, portrait, or landscape: 1,024 by 768 pixels

Desktop PC: 1,280 by 960 pixels



Internet TV: 2,650 by 1,600 pixels, landscape

```
<link rel="stylesheet" href="lounge-smartphone.css"
      media="                                      ">
<link rel="stylesheet" href="lounge-tablet-portrait.css"
      media="                                      ">
<link rel="stylesheet" href="lounge-tablet-landscape.css"
      media="                                      ">
<link rel="stylesheet" href="lounge-pc.css"
      media="                                      ">
<link rel="stylesheet" href="lounge-tv.css"
      media="                                      ">
```

Your answers here!

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there are no Dumb Questions

Q: That's pretty cool. So I can set up different stylesheets for different devices?

A: Yes, you can set up several stylesheets and then link to them all in your HTML. It's the browser's job to use the right stylesheet based on the media type and the characteristics you specify in your media query.

Q: Are there other media properties besides max-device-width and min-device-width?

A: Yes, there are quite a few, including max and min width (different from device-width, as you'll see shortly), max and min height, orientation, color, aspect ratio, and more. Check out the CSS3 Media Queries specification for all the details (http://www.w3.org/TR/css3-mediaqueries/), and *Head First Mobile Web* for examples.

Q: Is it better to use <link> or @media to specify different CSS rules for different media types and characteristics?

A: Either one will work. But notice that if you put all your rules in one file and split them up using @media rules, your CSS could get pretty big. By using different <link> elements for different media types, you can keep your CSS organized in different files depending on the media type. So, if your CSS files are fairly large, we recommend using <link> elements to specify different stylesheets.

Exercise

In your "chapter9/lounge" folder, you'll find "lounge-print.css". Open up "lounge.html" in the "chapter9/lounge" folder and add a new link to this stylesheet for the media type "print". Make sure you also add the attribute media="screen" to the <link> element that links to "lounge.css", so you have one stylesheet for the screen, and one for the printer. Then save, reload the page, and choose your browser's Print option. Run to the printer to see the result!

```
<link type="text/css" href="lounge-print.css"
      rel="stylesheet" media="print">
```

Here's the new link you need to add to your "lounge.html" file.

Here's the printed version. You've totally changed how the page looks when it's printed, using CSS. That structure versus presentation thing is really paying off.

Head First Lounge

Welcome to the Head First Lounge

The Head First Lounge is, no doubt, the biggest trendsetter in Webville. Stop in to sample the eclectic offering of elixirs, teas, and coffees, or, stay a bit longer and enjoy the multicultural culinary menu that combines a harmony of taste, texture, and color with the best in fresh and healthy ingredients.

During your stay at the lounge, you'll enjoy a smooth mixture of ambient and mystic sounds, filling the lounge and adding an extra dimension to your dining experience. The decor surrounds you with the relaxing sentiments of sights from eras past. And, don't forget, the lounge offers free wireless access to the Internet, so bring your laptop.

Our guarantee: at the lounge, we're committed to providing you, our guest, with an exceptional experience every time you visit. Whether you're just stopping by to check in on email over an elixir, or are here for an out-of-the-ordinary dinner, you'll find our knowledgeable service staff pay attention to every detail. If you're not fully satisfied, have a Blueberry Bliss Elixir on us.

But that's not all; at night, join us in the backroom as our resident DJ spins a choice selection of trance and drum&bass beats across our spacious tiki-themed dance floor. Or just hang out in one of our comfy white vinyl booths at the dance bar. You can have your elixirs delivered from the main lounge right to the dance floor. If you've had enough of the beat, just head back to the lounge area to relax. And, no matter where you find yourself in the lounge, you'll always be connected with our wireless Internet access.

OPTIONAL PRINTER REQUIRED, NOT INCLUDED WITH BOOK.

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The max-device-width and min-device-width media characteristics are dependent on the actual screen size of the device (*not* the width of your browser window). What if you are more concerned with the size of the browser? Well, you can use the **max-width** and **min-width** properties instead, which represent the maximum and minimum width of the browser window itself (not the screen size). Let's see how this works: In your "chapter9/lounge" folder, you'll find "lounge-mobile.css". Open up your lounge.html file again, and change the <link> elements in the <head> of the document to look like this:

```
<link type="text/css" rel="stylesheet" href="lounge.css"
      media="screen and (min-width: 481px)">
<link type="text/css" href="lounge-mobile.css" rel="stylesheet"
      media="screen and (max-width: 480px)">
<link type="text/css" href="lounge-print.css" rel="stylesheet" media="print">
```

Now, reload the "lounge.html" page in your browser. Make sure the browser window is nice and big. You should see the lounge page as normal.

Next, make your browser window narrow (less than 480 pixels). What happens to the lounge page? Do you notice a difference? Describe below what happens when you make the web page narrow and load the page. Why is this version of the page better for mobile browsers?

Make sure you're using a modern browser! If you're using IE, that means IE9+.

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BULLET POINTS

- CSS uses a box model to control how elements are displayed.
- Boxes consist of the content area and optional padding, border, and margin.
- The content area contains the content of the element.
- The padding is used to create visual space around the content area.
- The border surrounds the padding and content and provides a way to visually separate the content.
- The margin surrounds the border, padding, and content, and allows space to be added between the element and other elements.
- Padding, border, and margin are all optional.
- An element's background will show under the content and the padding, but not under the margin.
- Padding and margin size can be set in pixels or percentages.
- Border width can be set in pixels or by using the keywords thin, medium, and thick.
- There are eight different styles for borders, including solid, dashed, dotted, and ridge.
- For margins, padding, or the border, CSS provides properties for setting all the sides (top, right, bottom, left) at once, or it allows them to be set independently.
- Use the border-radius property to create rounded corners on an element with a border.
- Use the line-height property to add space between lines of text.
- You can place an image in the background of an element with the background-image property.
- Use the background-position and background-repeat properties to set the position and tiling behavior of the background image.
- Use the class attribute for elements that you want to style together, as a group.
- Use the id attribute to give an element a unique name. You can also use the id attribute to provide a unique style for an element.
- There should only be one element in a page with a given id.
- You can select elements by their id using the id selector; for example, #myfavoriteid.
- An element can have only one id, but it can belong to many classes.
- You can use more than one stylesheet in your HTML.
- If two stylesheets have conflicting property definitions, the stylesheet that is last in the HTML file will receive preference.
- You can target devices by using media queries in your <link> element or the @media rule in your CSS.

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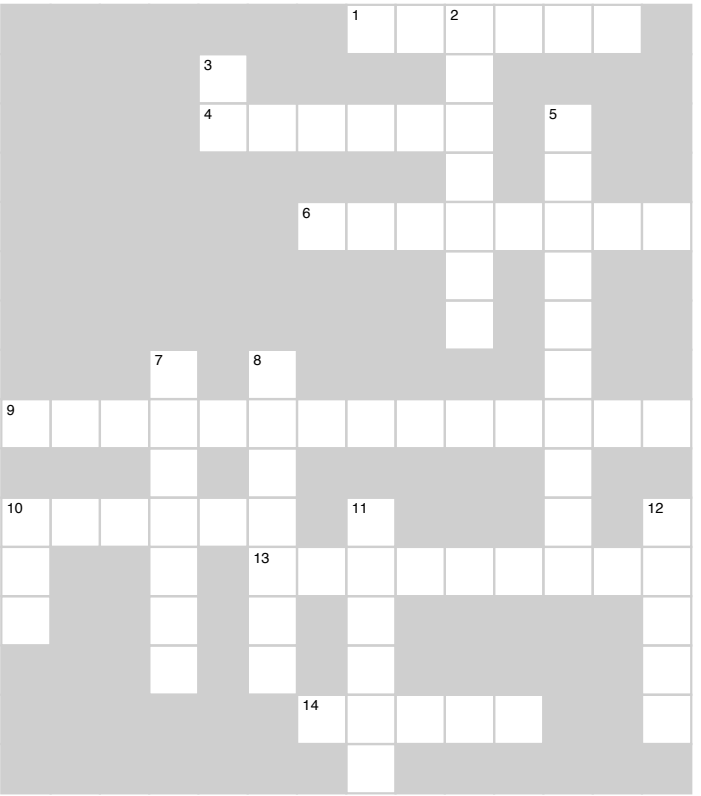
HTMLcross

You're really expanding your HTML and CSS skills. Strengthen those neural connections by doing a crossword. All the answers come from this chapter.



Across

1. By default, background images do this.
4. To create a "ragged" border, use the _____ border style.
6. Padding, borders, and margins are all _____.
9. Which kind of elixir do you get if you're not fully satisfed?
10. Between padding and margin.
13. We changed the _____ class to an id.
14. To use a different style for different devices, use _____ queries.

Down

2. The space between the content and the border.
3. If you want your element to have a unique style, use this kind of selector.
5. Property used to increase the space between lines of text.
7. Publishing term for the space between lines.
8. The preferred font used in the guarantee paragraph.
10. CSS sees every element as a _____.
11. Style of border we used on the guarantee paragraph.
12. Optional <link> attribute for other kinds of _____.

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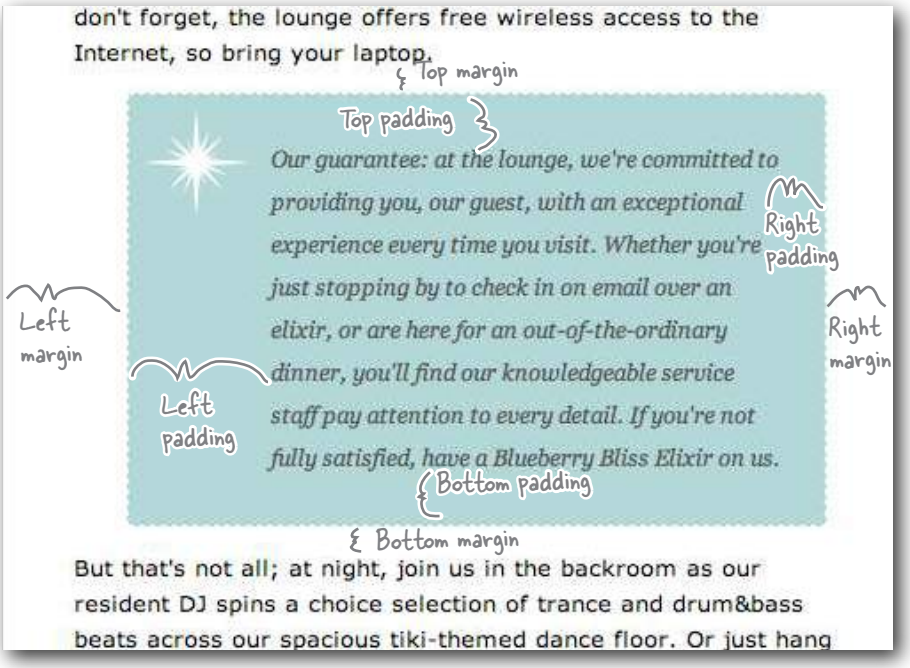
Sharpen your pencil Solution

See if you can identify the padding, border, and margins of this paragraph. Mark all the padding and margins (left, right, top, and bottom):



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If you look at the guarantee paragraph as it's supposed to look in its final form, it has an italic, serif font, a greater line height than the rest of the page, and (if you're looking really close) gray text. Write the CSS below to set the line height to 1.9em, the font style to italic, the color to #444444, and the font family to Georgia, "Times New Roman", Times, serif. Here's the solution…did you test it?

You can add the new properties anywhere in the rule. We added them at the top.

```
.guarantee {
      line-height:       1.9em;
      font-style:        italic;
      font-family:       Georgia, "Times New Roman", Times, serif;
      color:             #444444;
      border-color:      black;
      border-width:      1px;
      border-style:      solid;
      background-color:  #a7cece;
      padding:           25px;
      margin:            30px;
}
```

Notice that if a font name has spaces in it, you should surround it with quotes.

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HTMLcross Solution

							[1]R	E	[2]P	E	A	T	
				[3]I					A				
				[4]D	A	S	H	E	D		[5]L		
									D		I		
						[6]O	P	T	I	O	N	A	L
									N		E		
									G		H		
			[7]L		[8]G						E		
[9]B	L	U	E	B	E	R	R	Y	B	L	I	S	S
			A		O						G		
[10]B	O	R	D	E	R		[11]D				H		[12]M
O			I		[13]G	U	A	R	A	N	T	E	E
X			N		I		S						D
			G		A		H						I
						[14]M	E	D	I	A			A
							D						

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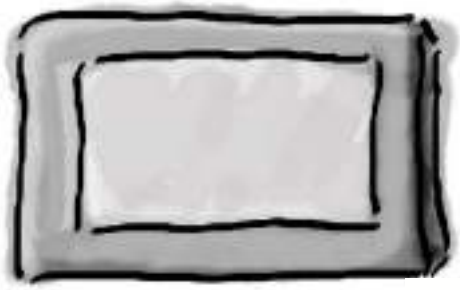
Exercise Solution

Look at the devices below along with their specs. Can you design a set of media queries to target each device?

Smartphone: 480 by 640 pixels

Tablet, portrait, or landscape: 1,024 by 768 pixels

Desktop PC: 1,280 by 960 pixels



Internet TV: 2,650 by 1,600 pixels, landscape

```
<link rel="stylesheet" href="lounge-smartphone.css"
      media=" screen and (max-device-width: 480px)                ">
<link rel="stylesheet" href="lounge-tablet-portrait.css"
      media=" screen and (max-device-width: 1024px) and (orientation:portrait)">
<link rel="stylesheet" href="lounge-tablet-landscape.css"
      media=" screen and (max-device-width: 1024px) and (orientation:landscape)">
<link rel="stylesheet" href="lounge-pc.css"
      media=" screen and (max-device-width: 1280px)                ">
<link rel="stylesheet" href="lounge-tv.css"
      media=" screen and (max-device-width: 2650px)                ">
```

Media query support across devices is evolving, so check the Web for the latest and greatest techniques.

Our answers here. Did you get the same answers? There are many ways to do this with varying degrees of specificity. If you did it differently, are yours better or worse than ours?

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Exercise

While you're drinking that iced chai, try your hand at adding a border-radius to the guarantee paragraph. We've got some examples below of the guarantee paragraph with a variety of border-radius values set. Write the CSS to create the border you see in the example. For each example, we've provided the size of the border-radius used to create the rounded corners in that example.

Write your CSS here.

30px

```
border-top-left-radius: 30px;
border-top-right-radius: 0px;
border-bottom-right-radius: 0px;
border-bottom-left-radius: 30px;
```

40px

```
border-top-left-radius: 40px;
border-top-right-radius: 40px;
border-bottom-right-radius: 40px;
border-bottom-left-radius: 40px;
```

40px

```
border-top-left-radius: 0px;
border-top-right-radius: 40px;
border-bottom-right-radius: 40px;
border-bottom-left-radius: 40px;
```

2em

```
border-top-left-radius: 0em;
border-top-right-radius: 2em;
border-bottom-right-radius: 0em;
border-bottom-left-radius: 2em;
```


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Exercise

The max-device-width and min-device-width media characteristics are dependent on the actual screen size of the device (*not* the width of your browser window). What if you are more concerned with the size of the browser? Well, you can use the **max-width** and **min-width** properties instead, which represent the maximum and minimum width of the browser window itself (not the screen size). Let's see how this works: In your "chapter9/lounge" folder, you'll find "lounge-mobile.css". Open up your lounge.html file again, and change the <link> elements in the <head> of the document to look like this:

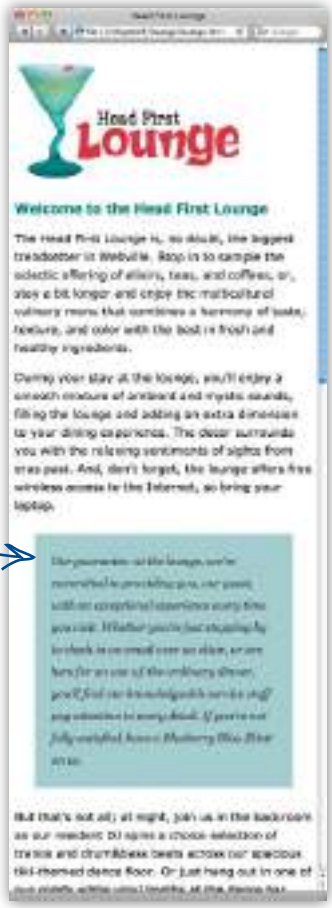
```
<link type="text/css" rel="stylesheet" href="lounge.css"
      media="screen and (min-width: 481px)">
<link type="text/css" href="lounge-mobile.css" rel="stylesheet"
      media="screen and (max-width: 480px)">
<link type="text/css" href="lounge-print.css" rel="stylesheet" media="print">
```

Now, reload the "lounge.html" page in your browser. Make sure the browser window is nice and big. You should see the lounge page as normal.

Next, make your browser window narrow (less than 480 pixels). What happens to the lounge page? Do you notice a difference? Describe below what happens when you make the web page narrow and load the page. Why is this version of the page better for mobile browsers?

When we make the lounge page narrower than 480 pixels, the guarantee paragraph changes style. The right margin gets reduced from 250px to 30px (to match the rest of the margin); the background star image disappears, and the extra padding on the left goes away too.

This version will work better for mobile browsers because the guarantee paragraph gets too narrow with the CSS that's designed for wider screens. By removing the background image and the extra margin and padding, the paragraph is easier to read. And it's really the content that matters at the end of the day, right?



Make sure you're using a modern browser! If you're using IE, that means IE9+.

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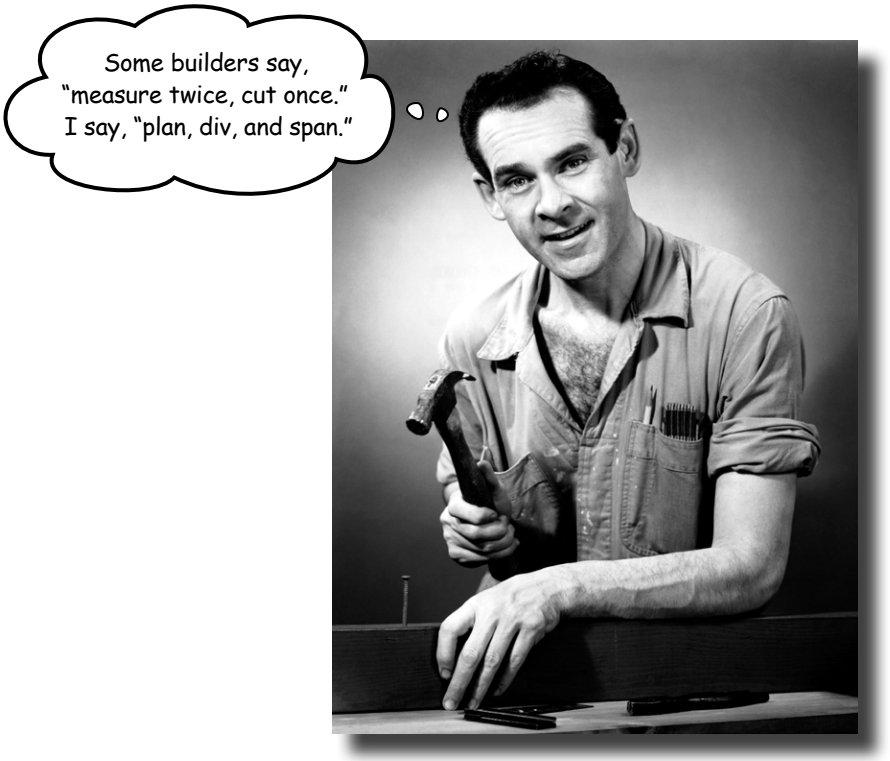
10 divs and spans

Advanced Web Construction



It's time to get ready for heavy construction. In this chapter we're going to roll out two new HTML elements: and . These are no simple "two by fours"; these are full-blown steel beams. With and , you're going to build some serious supporting structures, and once you've got those structures in place, you're going to be able to style them all in new and powerful ways. Now, we couldn't help but notice that your CSS toolbelt is really starting to fill up, so it's time to show you a few shortcuts that will make specifying all these properties a lot easier. And we've also got some special guests in this chapter, the *pseudo-classes*, which are going to allow you to create some very interesting selectors. (If you're thinking that "pseudo-classes" would make a great name for your next band, too late; we beat you to it.)

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You know, we'd love it if you could make the elixir specials a little more attractive on the web page. Could you make it look just like our handout menu?

The elixir mixer, Alice

Weekly Elixir Specials

Lemon Breeze

The ultimate healthy drink, this elixir combines herbal botanicals, minerals, and vitamins with a twist of lemon into a smooth citrus wonder that will keep your immune system going all day and all night.

Chai Chiller

Not your traditional chai, this elixir mixes maté with chai spices and adds an extra chocolate kick for a caffeinated taste sensation on ice.

Black Brain Brew

Want to boost your memory? Try our Black Brain Brew elixir, made with black oolong tea and just a touch of espresso. Your brain will thank you for the boost.

Join us any evening for these and all our wonderful elixirs.

Here's the handout menu with the elixir specials. Wow, the design is a lot different than the rest of the page: it's thin, the text is centered, and there are red headings, an aquamarine border around the whole thing, and even some cocktail graphics at the top.

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A close look at the elixirs HTML

Alice sure has asked for a tall order, hasn't she? She wants us to take the existing lounge HTML and make it look like the handout menu. Hmmm…that looks challenging, but *we do* have CSS on our side, so let's give it a try. But before we jump right into styling, let's get an overview of the existing HTML. Here's just the HTML snippet for the elixir specials; you'll find it in "lounge.html" in the "chapter10/lounge" folder:

```
<h2>Weekly Elixir Specials</h2>

<p>
      <img src="images/yellow.gif" alt="Lemon Breeze Elixir">
</p>
<h3>Lemon Breeze</h3>
<p>
      The ultimate healthy drink, this elixir combines
      herbal botanicals, minerals, and vitamins with
      a twist of lemon into a smooth citrus wonder
      that will keep your immune system going all
      day and all night.
</p>

<p>
      <img src="images/chai.gif" alt="Chai Chiller Elixir">
</p>
<h3>Chai Chiller</h3>
<p>
      Not your traditional chai, this elixir mixes mat&eacute;
      with chai spices and adds an extra chocolate kick for
      a caffeinated taste sensation on ice.
</p>

<p>
      <img src="images/black.gif" alt="Black Brain Brew Elixir">
</p>
<h3>Black Brain Brew</h3>
<p>
      Want to boost your memory? Try our Black Brain Brew
      elixir, made with black oolong tea and just a touch
      of espresso. Your brain will thank you for the boost.
</p>

<p>
      Join us any evening for these and all our
      other wonderful
      <a href="beverages/elixir.html"
         title="Head First Lounge Elixirs">elixirs</a>.
</p>
```

The elixir specials section begins with an <h2> heading.

We have three elixirs, each with the same structure.

Each elixir has an image in a <p> element.

...a name, in an <h3> heading...

...and a description, also in a paragraph.

And this structure is repeated for each elixir.

And, finally, at the bottom, there is another paragraph, with some text and a link to the real elixirs page.

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Jim: Come on, Frank, you know we can just create a class or two and then style all the elixir elements separately from the rest of the page.

Frank: That's true. Maybe this isn't so bad. I'm sure there is a simple property to make text align to the center. And we know how to handle the colored text.

Jim: Wait a sec, what about that border around everything?

Frank: Piece of cake. We just learned how to make borders. Remember, every element can have one.

Joe: Hmm, I don't think so. If you look at the HTML, this is a bunch of `<h2>`, `<h3>`, and `<p>` elements. If we put separate borders on every element, they'll just look like separate boxes.

Frank: You're right, Joe. What we need is an element to nest all these other elements inside, so we can put a border on that. Then we'll have one border around everything in the elixirs section of the page.

Jim: Well, I see why you get paid the big bucks, Frank. Could we nest the elixir stuff inside a `<p>` element, or a `<blockquote>`?

Frank: Well, that would ruin the structure and meaning of the page, an elixir menu isn't a paragraph or a block quote. Feels like a hack to me…

Frank: …actually, I don't think we're that far off. I've been reading a *certain book* on HTML and CSS, and I'm just up to a section on a new element called `<div>`. I think it might be the tool we need.

Joe: `<div>`—what's that? It sounds like it's for math.

Frank: That's not far off, because a `<div>` lets you *divide* your page into logical sections or groupings.

Jim: Hey, that sounds like exactly what we need!

Frank: Yup. Let me show you guys how to divide a page into logical sections, and then I'll show you what I know about `<div>`…

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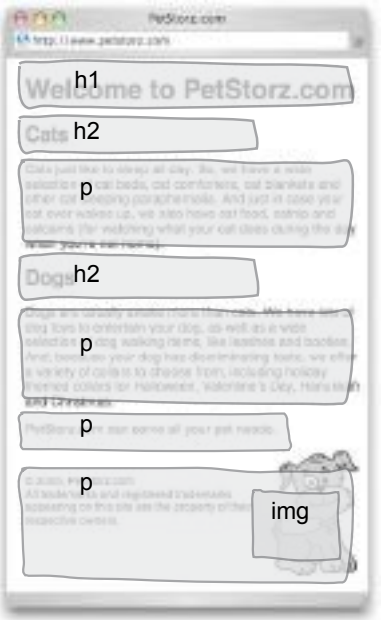
Let's explore how we can divide a page into logical sections

Take a look at the web page to the right: it's a web page for PetStorz.com, and we're going to spend a few pages looking at how we might add some more structure to it by identifying some logical sections and then enclosing those inside a element.

We've drawn an outline of the PetStorz page.

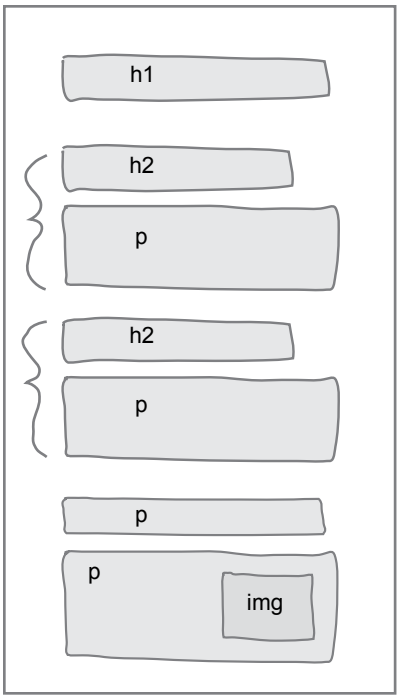


This is a pretty normal-looking page: lots of headings, paragraphs, and an image in there.

But by just focusing on the structure of the page, you can't really tell a whole lot about the page. What elements make up the header? Is there a footer on the page? What are the content areas?

Identifying your logical sections

Okay, so our job is to locate "logical sections" in this page. What's a logical section? It's just a group of elements that are all related on the page. For instance, in the PetStorz.com web page, there are some elements that are used for the cats area on the page, and some that are used for dogs. Let's check it out.



The PetStorz page has two main content areas, one for cats, and one for dogs. It has some other areas too, but we'll come back to those.

In this case, both the cats and dogs sections consist of two elements, a heading and a paragraph. But often these groupings can contain many more elements.

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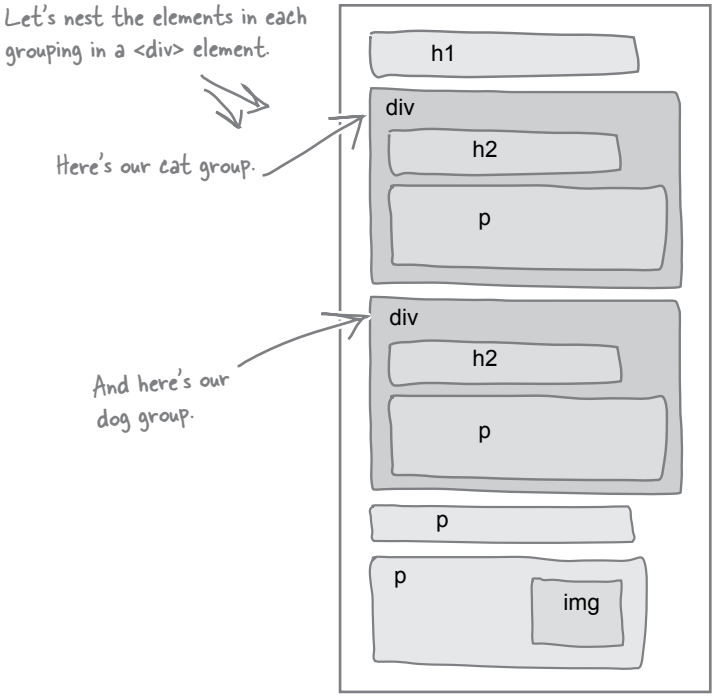
Using s to mark sections

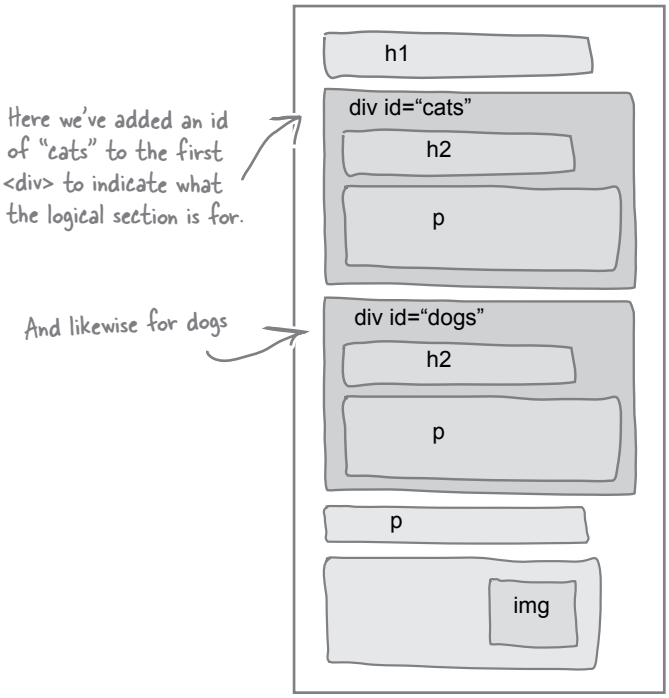
Now that you know which elements belong in each section, you can add some HTML to mark up this structure. The common way to do this is to place `<div>` opening and closing tags around the elements that belong to a logical section. Let's first do this pictorially, and then we'll come back to the real markup in a couple of pages.



Labeling the s

Just by nesting your elements in `<div>`s, you've indicated that all those elements belong to the same group. But you haven't given them any kind of label that says what the grouping means, right?

A good way to do that is to use an `id` attribute to provide a unique label for the `<div>`. For instance, let's give the cats `<div>` an id of "cats" and the dogs `<div>` an id of "dogs".



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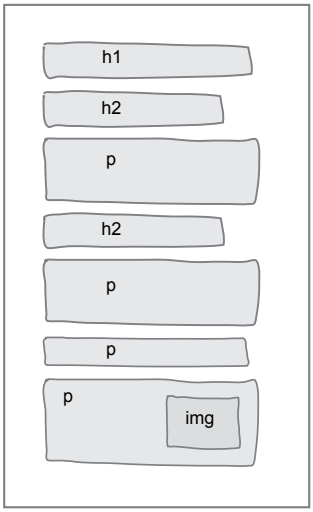
BRAIN POWER

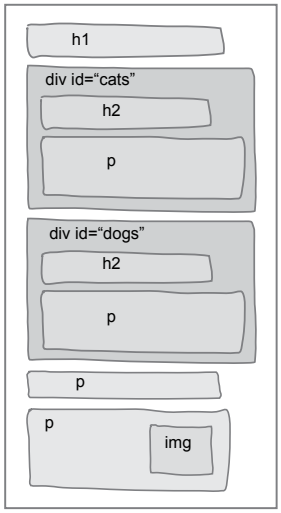
On a referral from the Starbuzz CEO, you've been asked to come in and consult on style changes to PetStorz main page. How quickly would you understand the PetStorz web page if you were shown Page One?

What about Page Two?

Page One



Page Two



Adding some style

Okay, so you've added some logical structure to the PetStorz page, and you've also labeled that structure by giving each `<div>` a unique id. That's all you need to start styling the group of elements contained in the `<div>`.

Now the s have a little style.

By setting the background on the , it also shows through the elements contained in the .

The elements in the will also inherit some properties from the , just as any child element does (like font-size, color, etc).

Here we have two rules, one for each . Each is selected by an id selector.

```
#cats {
   background-image: url(leopard.jpg);
}

#dogs {
   background-image: url(mutt.jpg);
}
```

Each rule sets the background-image property. For cats we have a leopard image, and for dogs we have a mutt image.

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Exposing even more structure

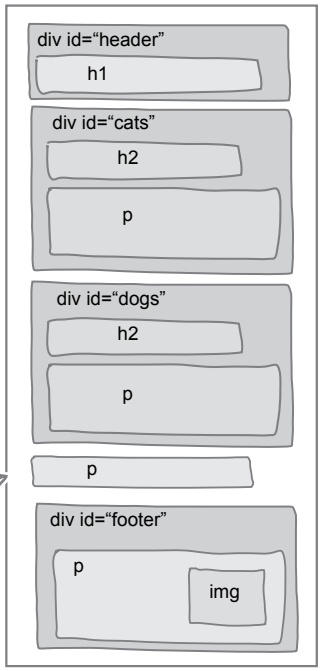
There are a couple of reasons you might want to add more structure to your pages with `<div>`s. First, you may want to further expose the underlying logical structure of your pages, which can help others understand them, and also help in maintaining them. Second, there are times when you need the structure so that you have a way to apply style to a section. Often, you'll want to add the structure for both reasons.

So, in the case of PetStorz, we could take this to the next level and add a few more `<div>`s…

Now we've added another with an id indicating this is the header of the page.

And another indicating the footer of the page.

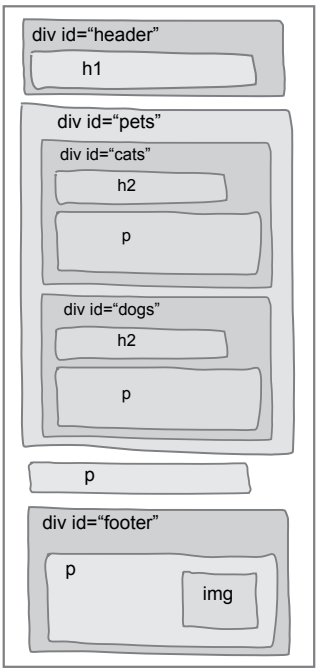
Adding this structure through s can even help you think through your page design. For instance, does this lone <p> really need to be here?



Adding structure on structure

And you don't have to stop there. It is common to nest structure, too. For instance, in the PetStorz page, we have a cat section and a dog section, and the two together are logically the "pets" section of the page. So, we could place both the "cats" and "dogs" `<div>`s into a "pets" `<div>`.

Now we've marked up this HTML so that we know there is a logical section in the page with "pets" content in it. Further, that "pets" section has two logical subsections, one for "cats" and one for "dogs".



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there are no Dumb Questions

Q: So, a acts like a container that you can put elements into to keep them all together?

A: It sure does. In fact, we often describe s as "containers." Not only do they act as logical containers that you can use to hold a bunch of related elements (like the "cat" elements) together, but when we start styling s and using them for positioning in the next chapter, you'll see they act as graphical containers, too.

Q: Beyond the structure I'm already putting into my pages with headings and paragraphs and so on, should I also be adding a higher level of structure with s?

A: Yes and no. You want to add structure where it has a real purpose, but don't add structure for structure's sake. Always keep your structure as simple as possible to get the job done. For instance, if it is helpful to add a "pets" section that contains both "cats" and "dogs" to the PetStorz page, by all means add it. However, if it provides no real benefit, then it just complicates your page. After working with s for a while, you'll start to get a feel for when and how much to use them.

Q: Do you ever put a in a class instead of giving it an id?

A: Well, remember that an element can have an id *and* be in one or more classes at the same time, so the choice isn't mutually exclusive. And, yes, there are many times you create s and place them into classes. Say you have a bunch of album sections in a page of music playlists; you might put all the elements that make up the album into a and then put them all in an "albums" class. That identifies where the albums are, and they can all be styled together with the class. At the same time, you might give each album an id so that it can have additional style applied separately.

Q: I was having a little trouble following the within stuff, with the "pets" and "cats" and "dogs". Could you explain that a little more?

A: Sure. You're used to elements being nested in other elements, right? Like a <p> nested in a <body> nested in an <html> element. You've even seen lists nested within lists. The is really no different; you're just nesting an element inside another element, and, in the case of PetStorz, we're using it to show larger chunks of structure (a "cats" and "dogs" nested in a "pets" section). Or, you might use s to have a beer section nested in a beverages section nested in a menu section.

But the best way to understand why you'd want something like a within a is by using them and encountering a situation where they mean something to you. Put this in the back of your mind, and you'll see an example soon enough where we need one.

Use, don't abuse, s in your pages. Add more structure where it helps you separate a page into logical sections for clarity and styling. Adding s just for the sake of creating a lot of structure in your pages complicates them with no real benefit.

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Meanwhile, back at the lounge...

Enough "theory" about s—let's get one into the lounge page. Remember, we're trying to get all the elixir elements into a group and then we're going to style it to make it look like the elixir handout. So, open up your "lounge.html" file in the "chapter10/lounge" folder, locate the elixir elements, and then insert opening and closing tags around them.

Here's the opening tag, and we've given it an id of "elixirs" to identify it.

Remember, we're just showing a snippet of HTML from the entire file. When you open "lounge.html", you'll see all the markup for the page.

```
<div id="elixirs">
    <h2>Weekly Elixir Specials</h2>

    <p>
        <img src="images/yellow.gif" alt="Lemon Breeze Elixir">
    </p>
    <h3>Lemon Breeze</h3>
    <p>
        The ultimate healthy drink, this elixir combines
        herbal botanicals, minerals, and vitamins with
        a twist of lemon into a smooth citrus wonder
        that will keep your immune system going all
        day and all night.
    </p>

    <p>
        <img src="images/chai.gif" alt="Chai Chiller Elixir">
    </p>

    <h3>Chai Chiller</h3>
    <p>
        Not your traditional chai, this elixir mixes mat&eacute;
        with chai spices and adds an extra chocolate kick for
        a caffeinated taste sensation on ice.
    </p>

    <p>
        <img src="images/black.gif" alt="Black Brain Brew Elixir">
    </p>

    <h3>Black Brain Brew</h3>
    <p>
        Want to boost your memory? Try our Black Brain Brew
        elixir, made with black oolong tea and just a touch
        of espresso. Your brain will thank you for the boost.
    </p>

    <p>
        Join us any evening for these and all our
        other wonderful
        <a href="beverages/elixir.html"
           title="Head First Lounge Elixirs">elixirs</a>.
    </p>
</div>
```

And here's the closing tag.

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Taking the for a test drive

That was easy, wasn't it? Now that we've got a more structured page, let's fire up the browser and see how it looks…

Hmmm...no change at all! But that's okay: the is pure structure, and it doesn't have any "look" or default style in the page.

That said, a is just a block element, and you can apply any styles you want to it. So, once you know how to style a block element (and you do), you know how to style a .

BRAIN POWER

Remember, the goal here is to restyle the elixir content on the page so it looks like the handout.

Before we took a detour to learn about s, we were trying to figure out how to get a border around the entire set of elixirs. Now that you've got a in "lounge.html", how would you go about adding a border?

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Adding a border

Now that you have a around all the elements in the elixirs section, the fun begins: *you can style it*.

The first thing we want to reproduce in the elixirs handout is a border that wraps around *all* the elements in the elixirs section, right? Well, now that you actually have a element that wraps around the elixirs section, you can style it and add a border. Let's try that now.

You'll need a new rule in the lounge's CSS to select the element using its id. Open up your "lounge.css" file in the "chapter10/lounge" folder, and add this rule at the end:

```
#elixirs {
    border-width: thin;
    border-style: solid;
    border-color: #007e7e;
}
```

Add this at the end of your CSS file. It selects the elixirs element using its id, and adds a thin, solid border in our favorite aquamarine color.

An over-the-border test drive

After you've added the CSS, save it and then reload your "lounge.html" file.

Here's the border that you just added to the elixirs element.

You added a visible border to this , but it still has no padding and no margin. We'll need to add that too.

Notice that the border goes around all the elements inside the element. The is a box like every other element, so when you add a border, the border goes around the content, which is all the elements in the .

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Adding some real style to the elixirs section

So far, so good. We've found a way to get that border around the entire section. Now you're going to see how to use the `<div>` to customize the styling of the entire elixirs section independent of the rest of the page.

We obviously have some padding issues to deal with, because the border is right up against the content. But there's a lot of other style we need to work out, too. Let's take a look at everything we need to take care of…

The width of the elixirs handout is narrower than the rest of the page.

There's a background image at the top.

The main heading and the paragraph text are black, while the drink names are a red color that matches the red in the logo.

The text and images are centered, and there's padding on the sides to add space between the text and the border.

The line-height of the paragraphs looks a lot more like the default line height for the page (before we changed it in the last chapter).

The font family is a sans-serif font, just like the body font, so we don't have to change that. Remember that the element and all the elements nested in it inherit the font family from the body.

This link is aquamarine.

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The game plan

That's a lot of new style, so let's get a game plan together before attacking it. Here's what we need to do:

- ☐ First, we're going to change the width of the elixirs `<div>` to make it narrower.
- ☐ Next, we'll knock out some of the styles you're already familiar with, like padding and the background image. We'll also play with the text alignment, which you haven't seen before.
- ☐ Then all we've got left are the text line heights and the heading colors. You're going to see that you need to upgrade your CSS selector skills just a bit to get those changed.

That's a lot to do, so let's get started.

Working on the elixir width

We'd like the elixirs to be quite narrow, so it looks like the narrow handout menu at the lounge; about 1/4 the width of a typical browser window should be about right. So, let's say you set your browser to 800 pixels wide; that would be about 200 pixels. You've set the widths of padding, borders, and margins, but you've never set the width of an element before. To do that, you use the `width` property, like this:

```
#elixirs {
        border-width: thin;
        border-style: solid;
        border-color: #007e7e;
        width: 200px;
}
```

The width property lets you specify the width of the element's content area. Here, we're specifying that the content width be 200 pixels.

We're setting this on the elixirs . So the content in the elixirs will be 200 pixels wide, and the browser's layout rules will work to fit all the elements nested in the within that width.

Give this a try. Open your "lounge.css" and add this rule to the bottom.

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Test driving the width

Next, save the CSS and then reload the "lounge.html" file. You'll see the elixirs section get much skinnier, thanks to the width you gave it. The width of the content in the `<div>` is now exactly 200 pixels. There's also some interesting behavior you should check out…

Now all the content in the elixirs fits into a space that is 200 pixels wide. It doesn't change, even if you make your browser window really wide, or really narrow. Try it!

200 pixels

Compare the behavior of the to that of the other elements when you make your browser window wide. The paragraphs automatically expand to fill the width of the browser. We'll talk about that more in a sec...

Notice that the height of the elixirs section got a lot taller. That's because we made it narrower, so the content takes up more room vertically instead.

BRAIN POWER

Can you resize your browser window to less than the width of the elixirs ? Some browsers won't let you go that narrow; others will. If you can go narrower, compare the text in the elixirs with the rest of the text on the page. The other paragraphs resize themselves no matter how wide or narrow you go, but the elixirs never gets narrower or wider than 200 pixels.

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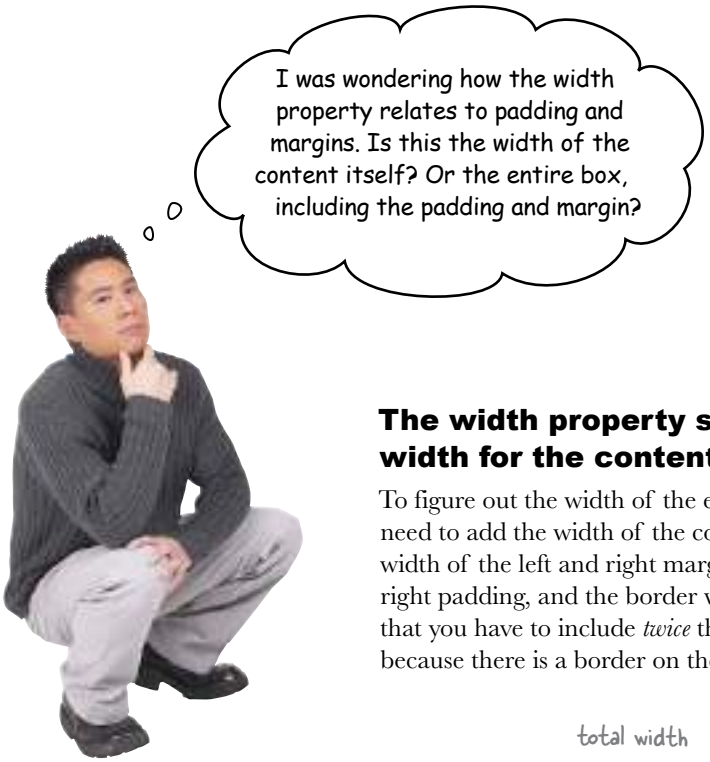
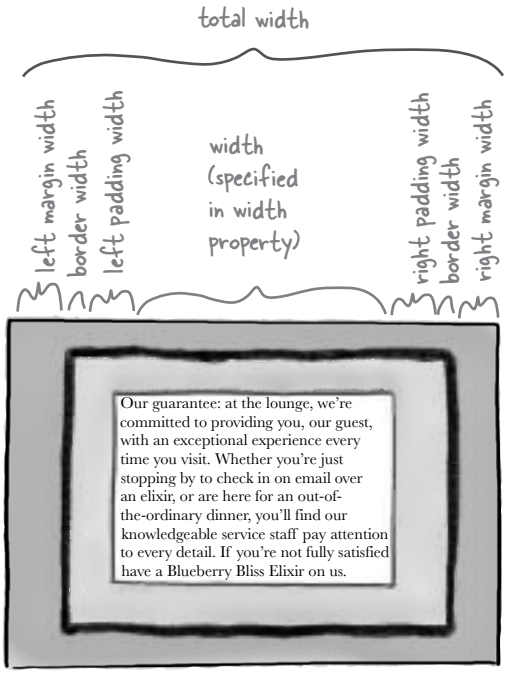


The width property specifies the width for the content area only.

To figure out the width of the entire box, you need to add the width of the content area to the width of the left and right margins, the left and right padding, and the border width. Don't forget that you have to include *twice* the border width, because there is a border on the left and the right.



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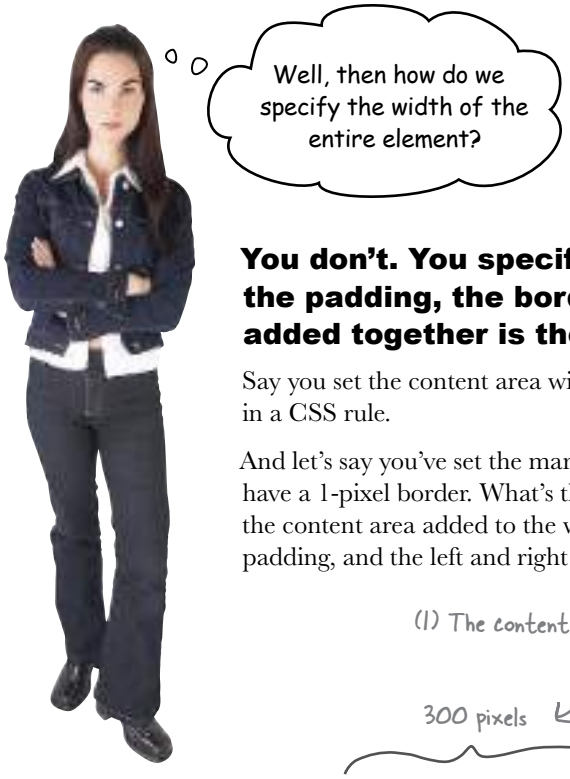
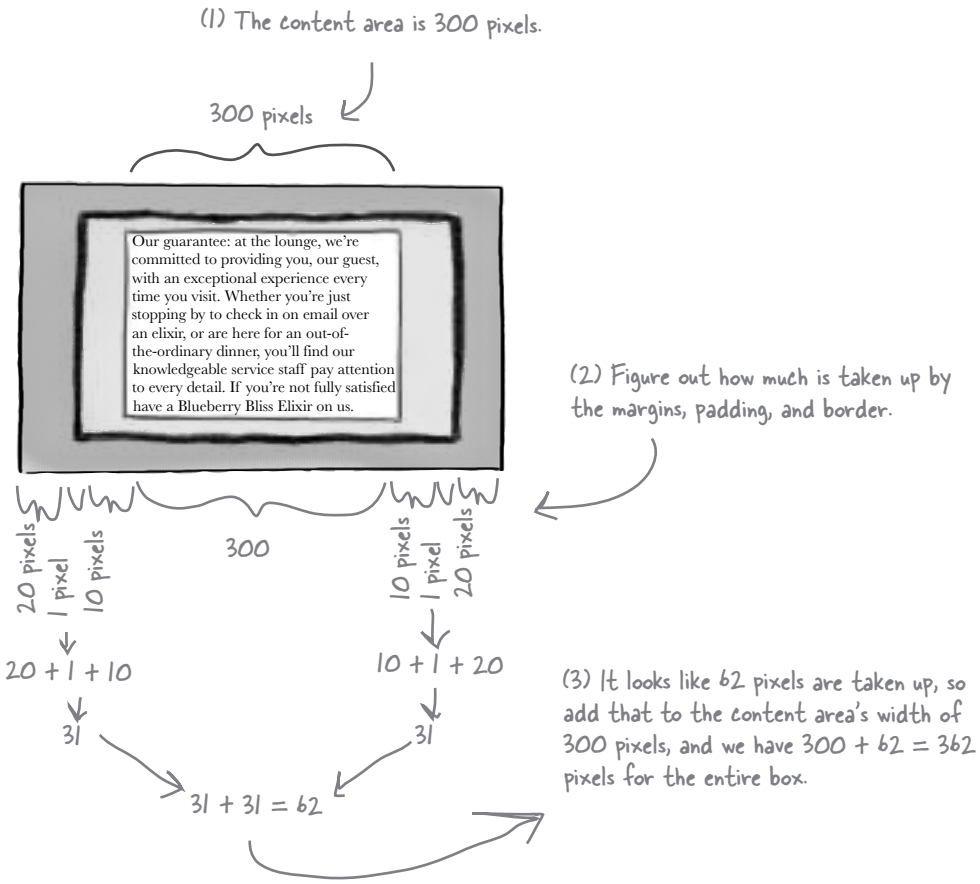


You don't. You specify the width of the content area, the padding, the border, and the margin. All of that added together is the width of the entire element.

Say you set the content area width to be 300 pixels using the `width` property in a CSS rule.

And let's say you've set the margins to 20 pixels and the padding to 10 pixels, and you have a 1-pixel border. What's the width of your element's box? Well, it's the width of the content area added to the width of the left and right margins, the left and right padding, and the left and right border width. Let' see how to calculate that…



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there are no Dumb Questions

Q: If I don't set the width of an element, then where does the width come from?

A: The default width for a block element is "auto", which means that it will expand to fill whatever space is available. If you think about any of the web pages we've been building, each block element can expand to the entire width of the browser, and that's exactly what it does. Now, hold this thought, because we're going to go into this in detail in the next chapter. Just remember that "auto" allows the content to fill whatever space is available (after taking padding, border, and margin into account).

Q: What if I don't have any margin, padding, or borders?

A: Then your content gets to use the *entire* width of the box. If the width of the content area is 300 pixels, and you have no padding, border, or margin, then the width of the entire box would also be 300 pixels.

Q: What are the different ways I can specify widths?

A: You can specify an actual size—usually in pixels—or you can specify a percentage. If you use a percentage, then the width is calculated as a percentage of the width of the container the element is in (which could be the <body>, a , etc.).

Q: What about the height?

A: In general, the height of an element is left at the default, which is auto, and the browser expands the content area vertically so all of the content is visible. Take a look at the elixirs section after we set the width to 200 pixels, and you'll see the got a lot taller.

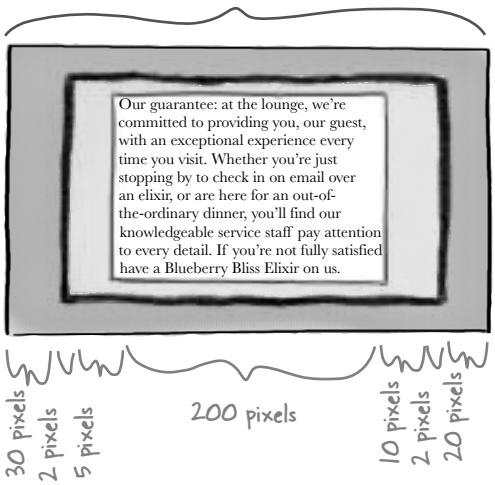
You can explicitly set a height, but you risk having the bottom of your content overflow into other elements if your height isn't big enough to contain it. In general, leave your element heights unspecified so they default to auto.

Sharpen your pencil

Here's a box that has all the widths labeled. What is the width of the entire box?

Your answer here

.....



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Adding the basic styles to the elixirs

We've got the width out of the way. What's left to do?

- ☑ First, we're going to change the width of the elixirs `<div>` to make it narrower.
- ☐ Next, we'll knock out some of the styles you're already familiar with, like padding, text alignment, and the background image.
- ☐ Then all we've got left are the text line heights and the heading colors. You're going to see that you need to upgrade your CSS selector skills just a bit to get those changed.

We're doing this step next.

Now we're going to concentrate on some of the basic styles, like the padding, the text alignment, and also getting that background image of the cocktail glasses in the elixirs `<div>`. You're already familiar with how most of this works, so let's take a quick look at the CSS:

Remember, we're going to apply all this style to the elixirs so that it only affects the and the elements it contains, not the entire page.

```
#elixirs {
   border-width:       thin;
   border-style:       solid;
   border-color:       #007e7e;
   width:              200px;

   padding-right:      20px;
   padding-bottom:     20px;
   padding-left:       20px;

   margin-left:        20px;

   text-align:         center;

   background-image:   url(images/cocktail.gif);
   background-repeat:  repeat-x;
}
```

The default padding on a is 0 pixels, so we're going to add some padding to provide a bit of space for the content. Notice that we're not adding any padding at the top because there's already plenty of room there, thanks to the default margin on the <h2> heading (look back at the last test drive and you'll see there's plenty of room above the <h2>). But we do need it on the right, bottom, and left.

We're adding some margin on the left to indent the elixirs from the rest of the page a bit. This is going to come in handy later...

Use text-align on block elements to align the text they contain. Here, we're going to center-align the text.

And finally we're specifying an image to use in the background, in this case the cocktail image. We're setting the background-repeat property to repeat-x, which will tile the image only in the horizontal direction.

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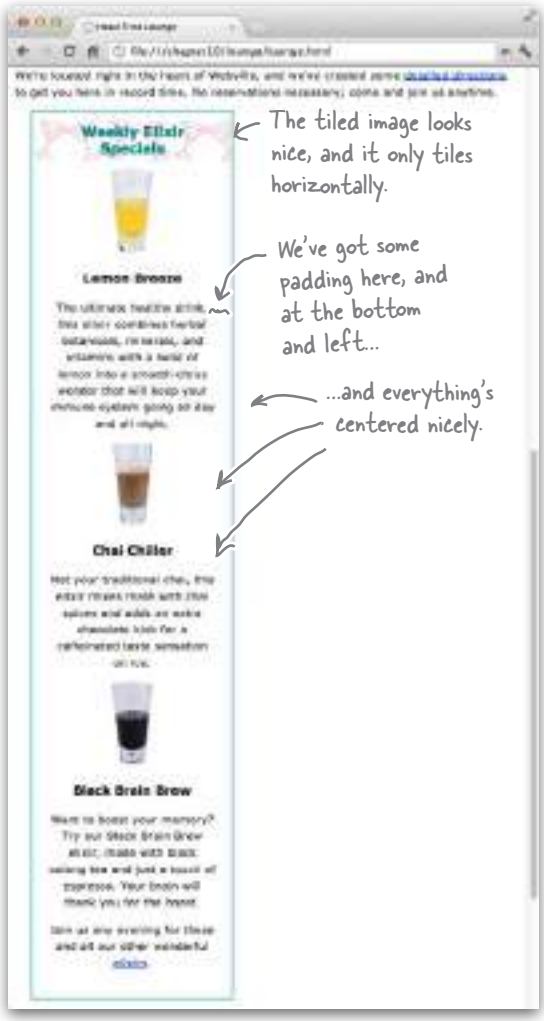
Test driving the new styles

Now it's time to add those new properties to your "lounge.css" file and reload the page. Let's check out the changes: the headings, the images, and the text are all centered in the `<div>` and have a little more breathing room now that there's some padding in place. We've also got a little decoration at the top with the tiled cocktail image.



Good point…it doesn't seem right, does it? But the truth is that `text-align` will align *all the inline content* in a block element. So in this case, we're setting the property on the `<div>` block element, and all its inline content is nicely centered as a result. Just remember that `text-align`, despite its name, works on any kind of inline element. One other thing to keep in mind: the `text-align` property should be set on block elements only. It has no effect if it's used directly on inline elements (like `<img>`).

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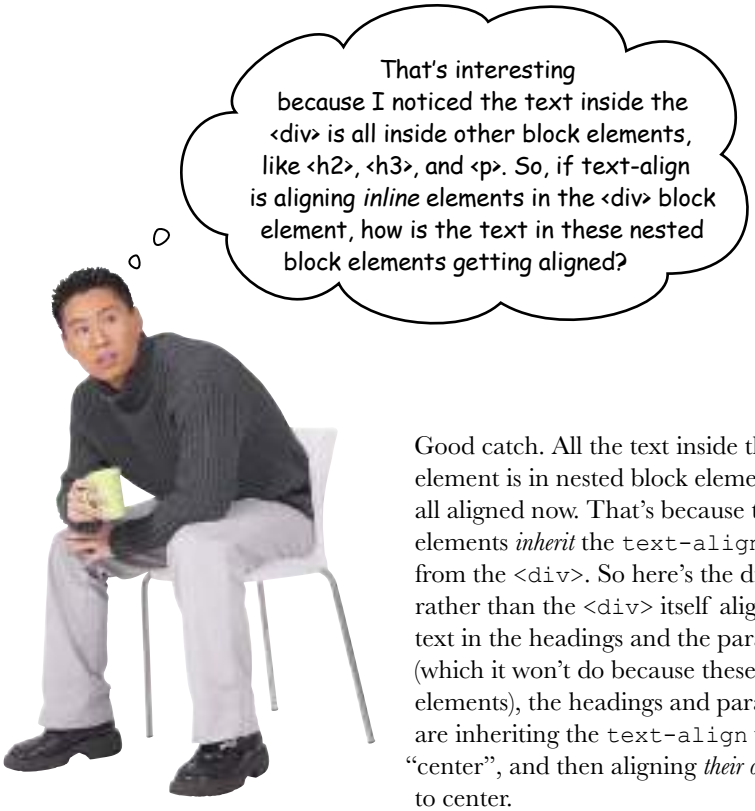

Good catch. All the text inside the `<div>` element is in nested block elements, but it is all aligned now. That's because these block elements *inherit* the `text-align` property from the `<div>`. So here's the difference: rather than the `<div>` itself aligning the text in the headings and the paragraphs (which it won't do because these are block elements), the headings and paragraphs are inheriting the `text-align` value of "center", and then aligning *their own content* to center.

So what? Well, if you think about it, this gives you a lot of leverage when you use a `<div>`, because you can wrap a section of content in a `<div>` and then apply styles to the `<div>` rather than each individual element. Of course, keep in mind that not all properties are inherited by default, so this won't work for all properties.

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Sharpen your pencil

So now that you understand widths, what's the total width of the elixirs box? To start with, we know the content area is 200 pixels. We've also set some left and right padding that affects the width, as well as a border that's set to "thin". Just assume a thin border is 1 pixel thick, like it is on most browsers. And what about margins? We set a left margin value, but no right margin value, so the right margin is 0 pixels by default.

Here are all the properties that relate to width. Your job is to figure out the total width of the elixirs .

```
border-width:    thin;

width:           200px;

padding-right:   20px;
padding-left:    20px;

margin-left:     20px;
```

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We're almost there...

We're close to having the elixirs done. What's left?

- ☑ First, we're going to change the width of the elixirs `<div>` to make it narrower.
- ☑ Next, we'll knock out some of the styles you're already familiar with, like padding, text alignment, and the background image.
- ☐ Then all we've got left are the text line heights and the heading colors. You're going to see that you need to upgrade your CSS selector skills just a bit to get those changed.

We're on the last step.

Sounds pretty easy, right? After all, you've done all this before. In fact, given that you know you can just set styles on the `<div>` and they will be inherited, you can take care of this real fast.

We've almost got this done; we just need to change the header colors and also the line height.

Frank: Yeah, this is interesting. The main elixirs heading, which is an `<h2>`, has the aquamarine color because there is already an `<h2>` rule in the CSS. But we need for that to be black. Then we've got the `<h3>`s in the elixirs, which need to be red.

Jim: Yeah, no problem, we'll just add a few more rules.

Frank: But wait a sec…if we change the `<h2>` rule, or add an `<h3>` rule, then we're going to change the heading colors on the entire page. We just want these colors in the elixirs section.

Jim: Oh, good point. Hmmm…Well, we could use two classes.

Frank: That would work, although it's a bit messy. Anytime you add a new heading to the elixirs `<div>`, you'll have to remember to add it to the class.

Jim: Yeah, well, c'est la vie.

Frank: Actually Jim, before you use classes, go check out descendant selectors. I think they'll work better here.

Jim: Descendant selectors?

Frank: Right, they're just a way of specifying a selector like "select an `<h2>` element, but only if it's inside an elixirs `<div>`."

Joe: I'm not following.

Frank: Okay, let's step through this…

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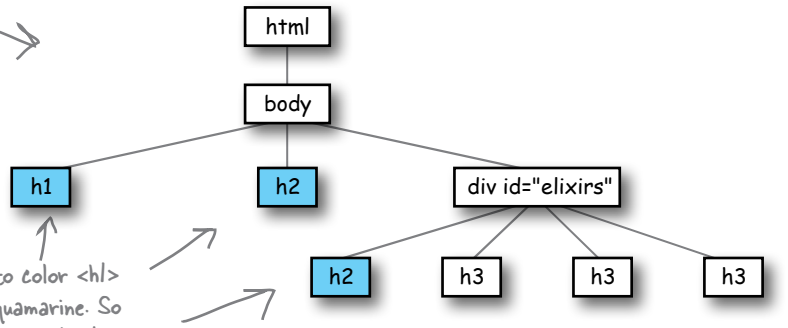
What are we trying to do?

Let's take a quick look at what we're trying to do to the heading colors.

What we have now

Here's just the main heading elements in the lounge HTML.



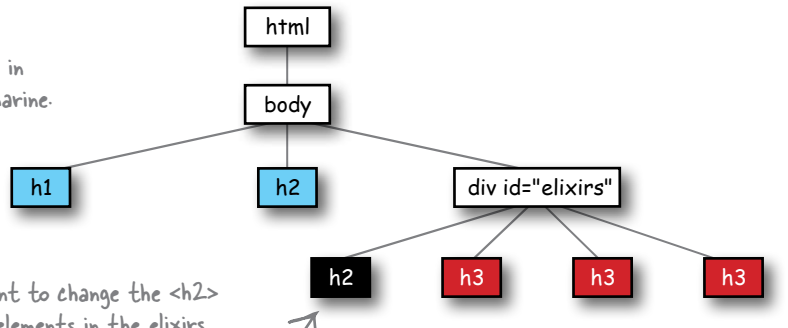
Right now, the CSS says to color <h1> and <h2> element text aquamarine. So all <h1> and <h2> elements are that color, even in the elixirs .

And here's the rule specifying the <h1> and <h2> color in the "lounge.css" file.

```
h1, h2 {
        color: #007e7e;
}
```

What we want

We want the <h1> and <h2> in the main page to stay aquamarine.



And we want to change the <h2> and <h3> elements in the elixirs section to be black and red.

But if we change the existing rule for <h2>, we'll affect the font color of every <h2> in the main page. And if we add a new rule for <h3>, then any <h3>s that get added to the main page later will be red, which is not what we want. Now, we could use a class like Jim suggested, but we're going to give Frank's idea a try first...

```
h1, h2 {
        color: #007e7e;
}
```

?

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What we need is a way to select descendants

What we're really missing is a way to tell CSS that we want to only select elements that *descend* from certain elements, which is kinda like specifying that you only want your inheritance to go to the children of one daughter or son. Here's how you write a descendant selector.

Leave a space between the parent name and the descendant name.

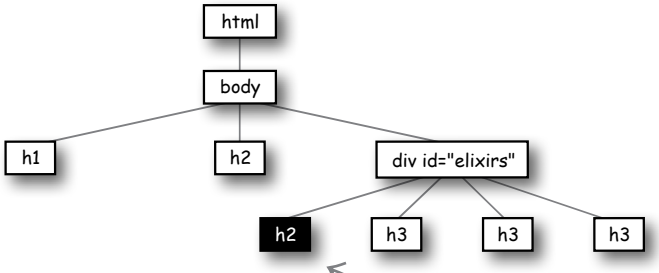
Here's the parent element.

And here's its descendant.

```
div h2 {
    color: black;
}
```

Write the rest of your rule just like you always do.

This rule says to select any <h2> that is a descendant of a .



Here's what this rule selects in the lounge.

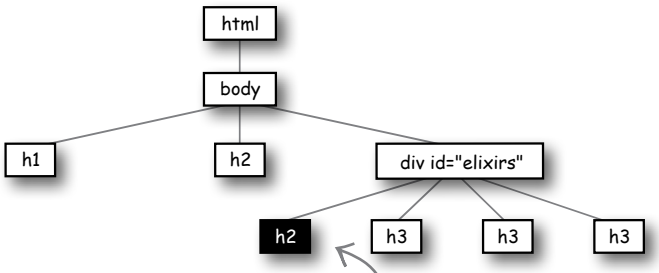
Now the only problem with this rule is that if someone created another `<div>` in the "lounge.html" file, she'd get black `<h2>` text, even if she didn't want it. But we've got an `id` on the elixirs `<div>`, so let's use it to be more specific about which descendants we want:

Now the parent element is the element with the id elixirs.

And here's its descendant.

```
#elixirs h2 {
    color: black;
}
```

This rule says to select any <h2> that is a descendant of an element with the id "elixirs".



This rule selects the same element. But it's more specific, so if we added another with an <h2> to the page, that's okay because this rule selects only <h2>s in the elixirs .

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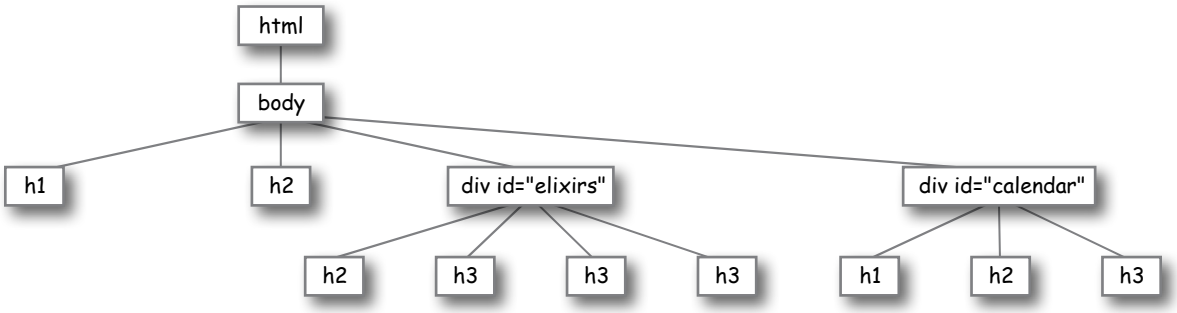
Sharpen your pencil

Your turn. Write the selector that selects only <h3> elements inside the elixirs . In your rule, set the color property to #d12c47. Also label the elements in the graph below that are selected.

Write your CSS rule here.



there are no Dumb Questions

Q: Descendant usually means child, grandchild, great-grandchild. Here, we're just selecting the child descendants, right?

A: That's a really good point. The selector "#elixirs h2" means ANY descendant of elixirs, so the <h2> could be a direct child of the or nested down inside a <blockquote> or another nested (making it a grandchild) and so on. So a descendant selector selects any <h2> nested inside an element, no matter how deeply it is nested.

Q: Well, is there a way to select a direct child?

A: Yes. For example, you could use "#elixirs > h2" to select <h2> only if it is the direct child of an element with an id of "elixirs".

Q: What if I need something more complex, like an <h2> that is the child of a <blockquote> that is in elixirs?

A: It works the same way. Just use more descendants, like this:

```
#elixirs blockquote h2 {
    color: blue;
}
```

This selects any <h2> elements that descend from <blockquote>s that descend from an element with an id of "elixirs".

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Changing the color of the elixir headings

Now that you know about descendant selectors, let's set the <h2> heading to black and the <h3> headings to red in the elixirs. Here's how you do that:

```
#elixirs h2 {
    color: black;
}

#elixirs h3 {
    color: #d12c47;
}
```

Here, we're using the descendant selectors to target just the <h2> and <h3> elements in the elixirs . We're setting <h2> to black, and <h3> to a red color, using a hex code.

A quick test drive...

Go ahead and add these new properties to the bottom of your "lounge.css" file, save, and reload "lounge.html".

We've got black and red headings in the elixirs section, and we haven't affected the aquamarine color being used for <h2> headings in the main page.

Now all we need to do is fix the line height.

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Fixing the line height

Recall that in the last chapter, we made the line height of the text in the lounge a little taller than normal. This looks great, but in the elixirs we want our text to be a normal, single-spaced line height to match the handout. Sounds easy enough, right? Just set the `line-height` property on the `<div>` and everything will be fine, because line height is inherited. The only problem is that the headings will also inherit the line height, and we'll end up with something like this.

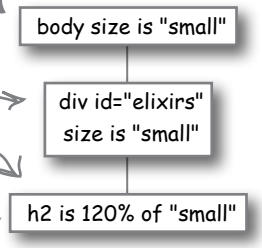
```
#elixirs {
    line-height: 1em;
}
```

If you set the line-height property on the entire , then it will be inherited by all elements in the , including the headings. Notice that the line height in the heading is too small and the two lines are starting to run together.

The reason that the line height for the elixirs heading is too small is because every element in the elixirs `<div>` inherits the line height of 1em, or "1 times the font size of the elixirs element," which in this case is "small", or about 12 pixels (depending on your browser). Remember, the elixirs `<div>` is inheriting its font size from the `<body>` element, which we set to "small".

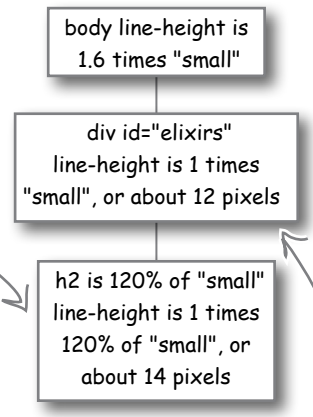
Here are the font sizes of the elements. We set body to "small", so that's inherited by elixirs.

The line-height of <h2> is set to 1 times the font size of elixirs, which is "small", or about 12 pixels.



What we really want is for all the elements in the elixirs `<div>` to have a line height that's based not on the font size of the elixirs `<div>`, but rather the font size of each element itself. We want the `<h2>` heading to have a line height that is 1 times its font size (which is 120% of "small"), and the `<p>` should also have a line height of 1 times its font size (which is "small"). How can you do this? Well, the `line-height` property is a bit special because you can use *just a number* instead of a relative measure—like em or %—for it. When you use just the number 1, you're telling each element in the elixirs `<div>` to have a line height of 1 times its *own* font size, rather than the font size of the elixirs `<div>`. Give it a try; set the line height of the elixirs `<div>` to 1, and you'll see that it fixes the heading.

We want <h2> to have a line-height that is 1 times its own font size; that is, 14 pixels (120% of small).




```
#elixirs {
    line-height: 1;
}
```

Add a line-height of 1 to the elixirs to change the line-height of each element in it.

The font-size of the p element is "small" (p inherits its font-size from the elixirs), so it will have a line-height of 12 pixels, which is what we want.

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Look what you've accomplished...

Take a look at the elixirs section now. You've completely transformed it, and now it looks just like the handout. And, other than adding a `<div>` and an `id` attribute to your HTML, you were able to do this with just a few CSS rules and properties.

By now, you should be realizing just how powerful CSS is, and how flexible your web pages are when you separate your structure (HTML) from your presentation (CSS). You can give your HTML a whole new look, simply by changing the CSS.

Remember, this is how the elixirs section looked when we started...

...and here's what it looks like now.

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It's time to take a little shortcut

You've probably noticed that there are quite a few CSS properties that seem to go together. For instance, `padding-left`, `padding-right`, `padding-bottom`, and `padding-top`. Margin properties are the same way. How about `background-image`, `background-color`, and `background-repeat`? Those all set different property values on the background of an element. Have you also noticed it gets a little tedious typing all those in? There are better things to spend your time on than typing all this, right?

```
padding-top:    0px;
padding-right:  20px;
padding-bottom: 30px;
padding-left:   10px;
```

That's a lot of typing just to specify four numbers.

Well, here's a special bonus for this chapter. You're going to learn how to specify all those values without risking carpal tunnel. Here's how:

Here's the old-school way of specifying your padding.

```
padding-top:    0px;
padding-right:  20px;
padding-bottom: 30px;
padding-left:   10px;
```

And here's the new and improved way to write them as a shorthand.

```
padding: 0px 20px 30px 10px;
```

top right bottom left

You can use the same sort of shorthand with margins:

```
margin-top:    0px;
margin-right:  20px;
margin-bottom: 30px;
margin-left:   10px;
```

```
margin: 0px 20px 30px 10px;
```

top right bottom left

Just like padding, you can use a shorthand to specify all your margin values with one property.

If your padding or margins are the same value on all sides, you can make the shorthand *really* short:

```
padding-top:    20px;
padding-right:  20px;
padding-bottom: 20px;
padding-left:   20px;
```

```
padding: 20px;
```

This says that the padding should be 20 pixels on every side of the box.

If all your padding values are the same, then you can write it like this.

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But there's more...

Here's another common way to abbreviate margins (or padding):

```
margin-top:    0px;
margin-right:  20px;
margin-bottom: 0px;
margin-left:   20px;
```

top and bottom are the same.

right and left are the same.

If the top and bottom, as well as the right and left, margins are the same, then you can use a shorthand.

```
margin: 0px 20px;
```

top and bottom

right and left

And what about the border properties we mentioned?
You can use a shorthand for those too.

```
border-width:    thin;
border-style:    solid;
border-color:    #007e7e;
```

Rewrite border properties as one property. These can be in any order you like.

```
border: thin solid #007e7e;
```

The border shorthand is even more flexible than margins or padding because you can specify them in any order you like.

```
border: solid thin #007e7e;

border: #007e7e solid thin;
```

```
border: solid thin;

border: #007e7e solid;

border: solid;
```

These are all perfectly valid border shorthands.

...and don't forget the shorthand for backgrounds

You can also use shorthand for backgrounds:

```
background-color:  white;
background-image:  url(images/cocktail.gif);
background-repeat: repeat-x;
```

Like border, values can go in any order in this shorthand. There are also a few other values you can specify in the shorthand, like background-position.

```
background: white url(images/cocktail.gif) repeat-x;
```


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And even more shorthands

No description of shorthands would be complete without mentioning font shorthands. Check out all the properties we need for fonts: `font-family`, `font-style`, `font-weight`, `font-size`, `font-variant`, and don't forget `line-height`. Well, there's a shorthand that wraps all these into one. Here's how it works:

Here are the properties that go into the font shorthand. Ordering matters here unless we say otherwise...

You must specify font size.

Finally, you need to add your font families. You only need to specify one font, but alternatives are highly encouraged.

```
font: font-style font-variant font-weight font-size/line-height font-family
```

These values are all optional. You can specify any combination of them, but they need to come before the font-size property.

The line-height property is optional. If you want to specify one, just put a / right after the font-size property and add your line height.

Use commas between your font-family names.

So let's give this a try. Here are the font properties for the lounge body:

```
font-size: small;
font-family: Verdana, Helvetica, Arial, sans-serif;
line-height: 1.6em;
```

Now let's map those to the shorthand:

We're not using any of these, but that's okay—they're all optional.

```
font: font-style font-variant font-weight font-size/line-height font-family
```

And now let's write the shorthand:

```
font: small/1.6em Verdana, Helvetica, Arial, sans-serif;
```

And here's the shorthand version. Wow, that's quite a shorthand, huh? You're going to be able to double your time at the slopes (or on the beach) now.

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there are no Dumb Questions

Q: Should I always use shorthand?

A: Not necessarily. Some people find the long form more readable. Shorthands do have the advantage of reducing the size of your CSS files, and certainly they are more quickly entered because they require less typing. However, when there is a problem, they are a little more difficult to "debug" if you have incorrect values or the wrong order. So, you should use whichever form is more comfortable because they are both perfectly valid.

Q: Shorthands are more complex because I have to remember the ordering and what is and isn't optional. How do I memorize it all?

A: Well, you'll be surprised how quickly it becomes second nature, but those of us in the "biz" have a little secret we like to call a "reference manual." Just pick one up, and should you need to quickly look up property names or the syntax of a property, just grab your handy reference manual and look it up. We're particularly fond of the *CSS Pocket Reference* by Eric Meyer. It's tiny and makes a great reference.

Make It Stick

To remember the ordering of the padding and margin shorthand values, think of a clock labeled with top, right, bottom, and left. Then, always go in a clockwise direction: top to right to bottom to left.

```
margin: 0px 20px 30px 10px;
```

top right bottom left

Exercise

It's time to put all your new knowledge to work. You'll notice that at the bottom of the lounge, there's a small section with copyright information that acts as a footer for the page. Add a to make this into its own logical section. After you've done that, style it with these properties:

```
font-size: 50%;
text-align: center;
line-height: normal;
margin-top: 30px;
```

Let's make the text really small. You know, FINE PRINT.

And let's center the text.

We're also setting the line-height to be "normal", which is a keyword you haven't seen yet. "Normal" allows the browser to pick an appropriate size for the line height, which is typically based on the font.

And let's add some top margin to give the footer a little breathing room.

And while you're at it, have a look over the entire "lounge.css" file. Is there anywhere you might want to simplify things with shorthands? If so, go ahead and make those changes.

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I saw the nice job you did on the elixirs. Can you give us a hand with the music recommendations on the site? We don't need much, just some simple styling.

The lounge's resident DJ

What's playing at the Lounge

We're frequently asked about the music we play at the lounge, and no wonder, it's great stuff. Just for you, we keep a list here on the site, updated weekly. Enjoy.

- *Buddha Bar*, **Claude Challe**
- *When It Falls*, **Zero 7**
- *Earth 7*, **L.T.J. Bukem**
- *Le Roi Est Mort, Vive Le Roi!*, **Enigma**
- *Music for Airports*, **Brian Eno**

All the CD titles are in an italic font style.

And all the artists are in bold.

BRAIN POWER

What do you think is the best way to style the CD and artists in the "What's playing at the Lounge" section?

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Frank: Yeah, but that's kind of like using a `<blockquote>` just to indent text. What I mean is that we don't really want to emphasize and strongly emphasize the CD and artists. We just want italic and bold. Plus, what if someone changes the style for `<em>` and `<strong>`? That would show up on the CDs and artists too.

Jim: Well, I actually thought about that, but I couldn't think of any other way to do it. I mean, this is just text in the same list item. It's not like we have any way to style it.

Frank: What do you mean?

Jim: We can only style elements, and here we just have a bit of text, like, "Music for Airports, Brian Eno". We'd need an element around each piece of text to be able to style them differently.

Frank: Oh, right, right. I see what you mean.

Jim: I suppose we could use something like:

```
<div class="cd">Music for Airports</div>
<div class="artist">Brian Eno</div>.
```

But that's a block element, so that is going to cause linebreaks.

Frank: Ahhh, I think you're on to something, Jim. There's another element like `<div>` that is for inline elements. It's called a `<span>`. That could work out perfectly.

Jim: I'm game. How does it work?

Frank: Well, a `<span>` gives you a way to create a grouping of inline characters and elements. Here, let's just give it a try…

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Adding s in three easy steps

 elements give you a way to logically separate inline content in the same way that s allow you to create logical separation for block-level content. To see how this works, we're going to style the music recommendations by first adding elements around the CDs and artists, and then we'll write two CSS rules to style the s. Here's exactly what you're going to do:

1. You're going to nest the CDs and artists in separate elements.
2. You're going to add one to the "cd" class and the other to the "artist" class.
3. You're going to create a rule to style the "cd" class with italic, and the "artist" class with bold.

Steps one and two: Adding the s

Open your "lounge.html" file and locate the "Who's playing at the Lounge" heading. Just below that, you'll see the unordered list of recommendations. Here's what it looks like:

Each list item consists of a CD title, a comma, and then the music artist.

```
<ul>
<li>Buddha Bar, Claude Challe</li>
<li>When It Falls, Zero 7</li>
<li>Earth 7, L.T.J. Bukem</li>
<li>Le Roi Est Mort, Vive Le Roi!, Enigma</li>
<li>Music for Airports, Brian Eno</li>
</ul>
```

Let's try adding s to the first CD and artist:

Just add a opening tag along with the class attribute and a value of "cd".

Next, add a closing tag after the CD title.

Do the same for the artist. Nest it in a element, only this time put the in the "artist" class.

```
<ul>
<li><span class="cd">Buddha Bar</span>, <span class="artist">Claude Challe</span></li>
<li>When It Falls, Zero 7</li>
<li>Earth 7, L.T.J. Bukem</li>
<li>Le Roi Est Mort, Vive Le Roi!, Enigma</li>
<li>Music for Airports, Brian Eno</li>
</ul>
```


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Step three: Styling the s

Before we move on, save the file and reload it in your browser. Like a `<div>`, by default a `<span>` has no effect on style, so you should see no changes.

Now let's add some style. Add these two rules to the bottom of your "lounge.css" file:

We're going to add a rule for each of the new classes, cd and artist.

For CDs, we'll make the font style italic.

```
.cd {
        font-style: italic;
}

.artist {
        font-weight: bold;
}
```

And for artists we'll set the font-weight to bold.

Test driving the spans

That's it. Save and reload. Here's what you'll see:

Now the first music recommendation has the correct styling.

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Sharpen your pencil

You need to finish the job. Add elements to the rest of the music recommendations and test your page. You'll find the solution in the back of the chapter.

```
<ul>
<li><span class="cd">Buddha Bar</span>, <span class="artist">Claude Challe</span></li>
<li>When It Falls, Zero 7</li>
<li>Earth 7, L.T.J. Bukem</li>
<li>Le Roi Est Mort, Vive Le Roi!, Enigma</li>
<li>Music for Airports, Brian Eno</li>
</ul>
```

there are no Dumb Questions

Q: When do I use a rather than another inline element like or ?

A: As always, you want to mark up your content with the element that most closely matches the meaning of your content. So, if you are emphasizing words, use ; if you're trying to make a big point, use . But if what you really want is to change the style of certain words—say, the names of albums or music artists on a fan site web page—then you should use a and put your elements into appropriate classes to group them and style them.

Q: Can I set properties like width on elements? Actually, what about inline elements in general?

A: You can set the width of inline elements like , , and , but you won't notice any effect until you position them (which you'll learn how to do in the next chapter). You can also add margin and padding to these elements, as well as a border. Margins and padding on inline elements work a little differently from block elements—if you add a margin on all sides of an inline element, you'll only see space added to the left and right. You can add padding to the top and bottom of an inline element, but the padding doesn't affect the spacing of the other inline elements around it, so the padding will overlap other inline elements.

Images are a little different from other inline elements. The width, padding, and margin properties all behave more like they do for a block element. Remember from Chapter 5: if you set the width of an image using either the width attribute in the <img> element or the width property in CSS, the browser scales the image to fit the width you specify. This can sometimes be handy if you can't edit the image yourself to change the dimensions, and you want the image to appear bigger or smaller on the page. But remember, if you rely on the browser to scale your image, you may be downloading more data than you need (if the image is larger than you need).

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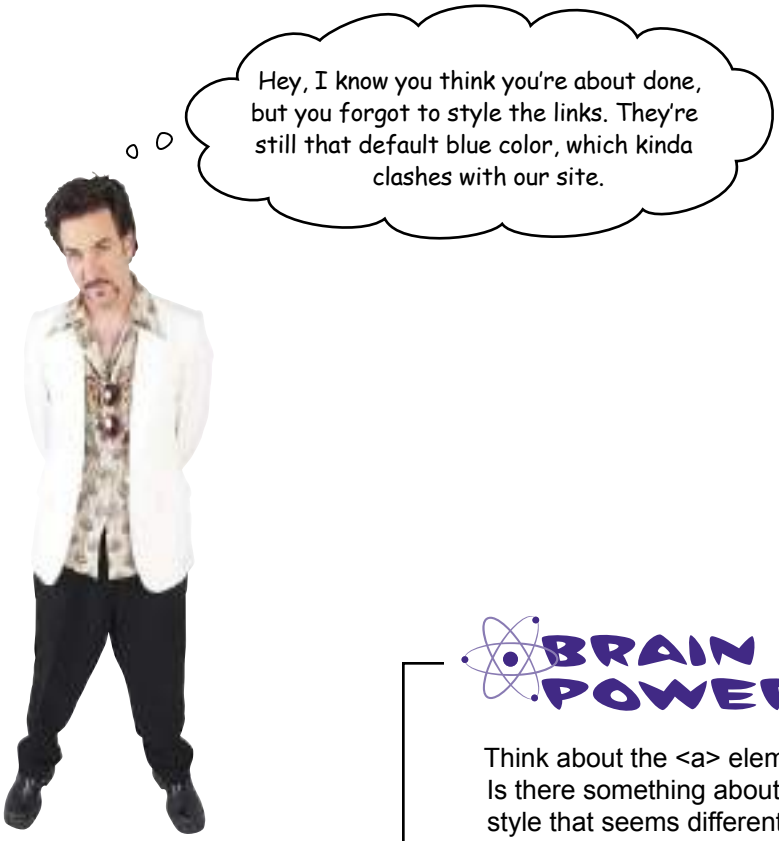

BRAIN POWER

Think about the <a> element. Is there something about its style that seems different from other elements?

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The <a> element and its multiple personalities

Have you noticed that links act a little differently when it comes to style? Links are chameleons of the element world because, depending on the circumstance, they can change their style at a moment's notice. Let's take a closer look:

Here's a link you've never clicked on before. This is called an "unvisited link," or just 'link," and it's blue by default.

Join us any evening for these and all our other wonderful elixirs.

Join us any evening for these and all our other wonderful elixirs.

And here's a link you have clicked on before. We call these "visited links." Usually, visited links are displayed in a different color than unvisited links so that you can tell the difference. In most browsers, visited links are purple by default.

Join us any evening for these and all our other wonderful elixirs.

Head First Lounge Elixirs

And if you hold your mouse over a link without clicking, this is called "hovering." On some browsers you'll see a tool tip that displays the text of the "title" attribute. And if you pay close attention, on some web pages, you'll see a different style as you hover.

Unlike other elements, the style of an <a> element changes depending on its *state*. If the link has never been clicked on, it has one style, and if it has been clicked on, another. And if you hover over a link, it can have yet another style. Perhaps there's more to styling <a> elements than meets the eye? You betcha…let's take a look.

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How can you style elements based on their state?

A link can be in a few states: it can be unvisited, visited, or in the hover state (and a couple of other states too). So, how do you take advantage of all those states? For instance, it would be nice to be able to specify what the visited and unvisited colors are. Or maybe highlight the link when the user is hovering over it. If only there were a way…

Well, of course there is, but if we told you it involves using *pseudo-classes* you'd probably just decide you've read enough for the night, and close the book. Right? But hold on! Pretend we never said the word *pseudo-class,* and let's just look at how you can style your links:

Notice we have the element <a>, followed by a : (colon), followed by the state we want to select. Make sure you don't have any spaces in these selectors (e.g., a : link won't work!)

```
a:link {
    color: green;
}

a:visited {
    color: red;
}

a:hover {
    color: yellow;
}
```

This selector is applied to links when they are in an unvisited state.

And this selector is applied to links when they are visited.

And this selector is applied when you hover over a link.

Exercise

Add these rules to the bottom of your "lounge.css" file and then save and reload "lounge.html". Play around with the links to see them in each state. Note that you might have to clear your browser history to see the unvisited color (green).

there are no Dumb Questions

Q: What happens if I just style the <a> element like a normal element? Like:

```
a {  color: red; }
```

A: You certainly can do that, but then your links will look the same in all states, which makes your links less user-friendly because you can't tell which ones you've visited and which ones you haven't.

Q: What are the other link states you mentioned?

A: There are two others: focus and active. The focus state occurs when the browser focuses on your link. What does that mean? Some browsers allow you to press your Tab key to rotate through all the links on your page. When the browser comes to a link, that link has the "focus." Setting a value for the focus pseudo-class is helpful for accessibility because those who need to use a keyboard to access a link (as opposed to a mouse) will know when they've got the right link selected. The active state occurs when the user first clicks on a link.

Q: Can't my links be in multiple states at the same time? For instance, my link could be visited, have the mouse hovering over it, and the user could be actively clicking on it all at once.

A: They sure can. You determine which style is applied by the ordering of your rules. So, the right ordering is generally considered to be: link, visited, hover, focus, and then active. If you use that ordering, you'll get the results you expect.

Q: Okay, I give. What's a pseudo-class?

A: Only one of the most confusing words in the CSS language. But as you've seen, styling links is pretty straightforward. So, let's talk about pseudo-classes…

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The Pseudo-class Exposed

This week's interview:
Getting to know the pseudo-class.

Head First: Welcome, Pseudo-class. It's a pleasure to have you here. I must confess that when they first asked me to do this interview, I drew a blank. Pseudo-class? The only thing that came to mind was that '80s Phil Collins song.

Pseudo-class: Uh, that would be *Sussudio*. My name is *Pseudo*.

Head First: Oops. Honest mistake. Maybe we could start there. Can you tell us a little about where Pseudo came from?

Pseudo-class: Pseudo usually means something that looks like the real thing, but isn't.

Head First: And the last name? Class?

Pseudo-class: Everyone knows what a CSS class is. It's a grouping you create to place elements in so you can style them together. Put "pseudo" and "class" together and you have a pseudo-class: it acts like a class, but it isn't a real class.

Head First: What's not real about it if it acts like a class?

Pseudo-class: Okay, open up an HTML file and look for the class `:visited`, or `:link`, or `:hover`. Let me know when you find one.

Head First: I don't see any.

Pseudo-class: And yet, `a:link`, `a:visited`, and even `a:hover` all allow you to specify style, just like they were classes. So, those are pseudo-classes. In other words, you can style pseudo-classes, but no one ever types them into their HTML.

Head First: Well then, how do they work?

Pseudo-class: You can thank your browser for that. The browser goes through and adds all your `<a>` elements to the right pseudo-classes. If a link's been visited, no problem; it goes into the `:visited` pseudo-class. Is the user hovering over a link? No problem, the browser throws it in the `:hover` pseudo-class. Oh, now the user isn't hovering? The browser yanks it out of the "hover" pseudo-class.

Head First: Wow, I never knew. So there are all these classes out there that the browser is adding and removing elements from behind the scenes.

Pseudo-class: That's right, and it's damned important to know about; otherwise, how would you give your links style that adapted to what state the link was in?

Head First: So, Pseudo, do you just do links?

Pseudo-class: No, I do other elements too. Modern browsers already support pseudo-classes like `:hover` on other types of elements. And there are some other pseudo-classes, too. For instance, the pseudo-class `:first-child` is assigned to the first child of any element, like the first paragraph in a `<blockquote>`. And you can even select the last paragraph of a `<blockquote>` with the `:last-child` pseudo-class. I'm quite versatile, really.

Head First: Well, I've certainly learned something in this interview. Who knew that song was actually called "Sussudio"?! Thanks for being here, Pseudo-class.

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Putting those pseudo-classes to work

Okay, let's be honest. You've probably just learned the most important thing in this book: pseudo-classes. Why? No, no, not because they allow you to style elements based on various "classes" your browser decides they belong to, like `:link` or `:first-child`. And, no, not because they give you really powerful ways to style elements based on things that happen while your visitors are using your page, like `:hover`. It's because the next time you're in that design meeting and you start talking about pseudo-classes with a real understanding, you're going to move to the *head of the class*. We're talking promotions and bonuses…at a minimum, the awe and respect of your fellow web buddies.

So, let's put those pseudo-classes to good use. You've already added some pseudo-class rules to your "lounge.css" and they had a dramatic impact on the look of the links, but they're probably not quite right for the lounge. So let's rework the style a little:

Okay, big change here. We're using a descendant selector combined with a pseudo-class. The first selector says to select any unvisited <a> element that is nested in an element with the id "elixirs". So we're styling JUST the links inside elixirs.

```
#elixirs a:link {
    color: #007e7e;
}

#elixirs a:visited {
    color: #333333;
}

#elixirs a:hover {
    background: #f88396;
    color: #0d5353;
}
```

On these two, we're setting the color. For unvisited links, a nice aquamarine...

...and for visited links we're using a dark gray.

Now for the really interesting rule. When the user is hovering over the link, we're changing the background to red. This makes the link loo highlighted when you pass the mouse over it. Give it a try!

Open up your "lounge.css" and rework your a:link, a:visited, and a:hover rules to use the new descendant selector and the new style definitions. Save, reload, and turn the page.

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Test drive the links

When you reload, you should see some new style in the elixirs section. Keep in mind, to see the unvisited links you may have to clear your browser's history; otherwise, the browser will know you've visited these links before.

Now we've got green unvisited links, gray visited links, and a very cool red highlight when you hover over the link.

Sharpen your pencil

Your job is to give the "detailed directions" link in the lounge some style. Just like the elixirs link, we want all unvisited links to be aquamarine, and all visited links to be gray. However, we don't want the other links in the lounge to have any hover style…that's unique to the elixirs. So, how would you do it? Fill in the blanks to give the "detailed directions" link, and any other links you might add to the lounge later, this style. Check your answer in the back of the chapter and then make the changes in your lounge files.

```
_______________ { _______________ : #007e7e; }
_______________ { _______________ : #333333; }
```


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Isn't it about time we talk about the "cascade"?

Well, well, we're quite far into this book (457 pages to be exact) and we still haven't told you what the "Cascade" in *Cascading* Style Sheets is all about. Truth be told, you have to know a lot about CSS to fully understand the cascade. But guess what, you're almost there, so wait no more.

Here's just one last piece of information you need to understand the cascade. You already know about using multiple stylesheets to either better organize your styles or to support different types of devices. But there are actually some other stylesheets hanging around when your users visit your pages. Let's take a look:

The author (that's you!)

First, there are all the stylesheets you've written for your page.

Note that there is a way for a reader to actually override your styles. To do that he puts "!important" at the end of a property declaration.

But some browsers also allow users to create their own styles for HTML elements. If your stylesheet doesn't define these styles, the user's stylesheet is used instead.

The reader (your users)

And finally, you already know that the browser itself maintains a set of default styles that are used if you don't define the styles for an element. These are also the styles that are used if you don't have any author or reader stylesheets.

The browser

When the browser needs to determine which style to apply to an element, it uses all these stylesheets. Priority is given first to the author's styles (that is, your styles), then to the reader's styles, and then finally to the browser's default styles.

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So, to review, as the page authors, we can use multiple stylesheets with our HTML. And the user might also supply his own styles, and then the browser has its default styles, too. And on top of all that, we might have multiple selectors that apply to the same element. How do we figure out which styles an element gets?

That's actually another way of asking what cascade does. The cascade is the way the browser decides, given a bunch of styles in a bunch of stylesheets, which style is going to be used. To answer that question, we need to bring everything together—all the various stylesheets hanging around, the rules, and the individual property declarations in those rules.

In the next two pages, we're going to step through the nitty-gritty details of how all this works. The details involve a lot of sorting and various details of determining which rules are the most specific with respect to an element. But here's the payoff: after going through the next two pages, you'll be able to get to the bottom of any styles that don't seem to be applied in the way you expect, and further, you're going to understand more about the cascade than 99% of web page developers out there (we're not kidding).

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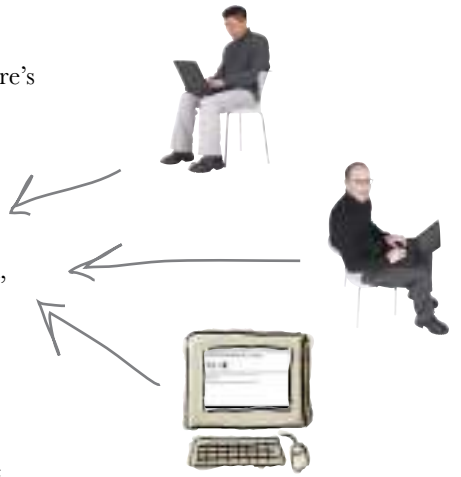
The cascade

For this exercise, you need to "be the browser." Let's say you've got an `<h1>` element on a page and you want to know the `font-size` property for it. Here's how you do it:



Step one:

Gather all your stylesheets together.

For this step you need *all* the stylesheets: the stylesheets the web page author has written, any stylesheets that the reader has added to the mix, and the browser's default styles. (Remember, *you're* the browser now, so you have access to all this stuff!)

Step two:

Find all the declarations that match.

We're looking specifically for the `font-size` property, so look at all the declarations for `font-size` that have a selector that could possibly select the `<h1>` element. Go through all the stylesheets and pull out any rules that match `<h1>` and also have a `font-size` property.

Step three:

Now take all your matches, and sort them.

Now that you've got all the matching rules together, sort them in the order of author, reader, browser. In other words, if you wrote them as the author of the page, then they are more important than if the reader wrote them. And, in turn, the reader's styles are more important than the browser's default styles.

Remember we mentioned that the reader could put !important on his CSS properties, and if he does that, those properties come first when you sort.

Step four:

Now sort all the declarations by how specific they are.

Remember, we talked about this a little, way back in Chapter 7. You can intuitively think about a rule being more specific if it more accurately selects an element; for instance, the descendant selector "blockquote h1" is more specific than just the "h1" selector because it only selects `<h1>`s inside of `<blockquote>`s. But there is a little recipe you can follow to calculate exactly how specific a selector is, and we'll do that on the next page.

Step five:

Finally, sort any conflicting rules in the order they appear in their individual stylesheets.

Now you just need to take the list, and order any conflicting rules so that the ones appearing later (closer to the bottom) of their respective stylesheets are more important. That way, if you put a new rule in your stylesheet, it can override any rules before it.

That's it! The first rule in the sorted list is the winner, and its `font-size` property is the one to use. Now let's see how you determine how specific a selector is.

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Welcome to the "What's my specificity?" game

To calculate the specificity, you start with a set of three numbers, like this:

0 0 0

And then we just tally up various things from the selector, like this:

Does the selector have any ids? One point each.

Does the selector have any classes or pseudo-classes? One point each.

Does the selector have any element names? One point for each.

0 0 0

For instance, the selector "h1" has one element in it, so you get:

Read this as the number one. → **0 0 1**

Both "h1" and "h1.blue" have one element, so they both get a 1 in the rightmost number column.

"h1.blue" also has one class, so it gets a 1 in the middle number column.

Neither has ids in its selector, so they both get a 0 in the left number column

As another example, the selector "h1.blue" has one element and one class, so you'd get:

Read this as the number eleven. → **0 1 1**

After you've tallied up all the ids, classes, and elements, the bigger the specificity number, the more specific the rule. So, since "h1.blue" has a specificity of 11, it is more specific than "h1", which has a specificity of 1.

Sharpen your pencil

Try your hand at calculating the specificity of these selectors using the rules above:

h1.greentea	_____	**ol li p**	_____	**em**	_____
p img	_____	**.green**	_____	**span.cd**	_____
a:link	_____	**#elixirs h1**	_____	**#sidebar**	_____

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there are no Dumb Questions

Q: What makes a specificity number bigger than another?

A: Just read them like real numbers: 100 (one hundred) is bigger than 010 (ten) which is bigger than 001 (one), and so on.

Q: What about a rule like "h1, h2"; what is its specificity?

A: Think of that as two separate rules: an "h1" rule, which has a specificity of "001" and an "h2" rule that also has a specificity of "001".

Q: Can you say more about the !important thing?

A: The reader can override a style by putting an "!important" on the end of his property declarations like this:

```
h1 {
   font-size: 200% !important;
}
```

and this will override any author styles.

Q: I can't get the reader's stylesheet, so how can I ever figure out the way the cascade works?

A: You can't, but look at it this way: if the reader overrides your styles, then that is really beyond your control. So just make your pages look like you want them to using your styles. If the reader chooses to override them, then he'll get what he asks for (for better or for worse).

Putting it all together

Woo hoo! It's time for an example. Say you want to know the `color` property for this `<h1>` element:

```
<h1 class="blueberry">Blueberry Bliss Elixir</h1>
```

Let's take this through all the cascade steps:

Remember, you're the browser, because you're trying to figure out how to display this <h1> element.

Step one:

Gather all your stylesheets together.

```
h1 {
   color: black;
}
```

The browser

That's you (for now).

```
h1 {
   color: #efefef;
}

h1.blueberry {
   color: blue;
}
```

The author

Usually, you're the author (the person writing the CSS). But right now, you're the browser.

```
body h1 {
   color: #cccccc;
}
```

The reader

The person using the browser

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Step two:

Find all the declarations that match.

Here are all the rules that could possibly match the <h1> element and that contain the color property.

Reader
```
body h1 {
   color: #cccccc;
}
```

Browser
```
h1 {
   color: black;
}
```

Author
```
h1 {
   color: #efefef;
}

h1.blueberry {
   color: blue;
}
```

Step three:

Now take all your matches, and sort them by author, reader, browser.

Author
```
h1 {
   color: #efefef;
}

h1.blueberry {
   color: blue;
}
```

Reader
```
body h1 {
   color: #cccccc;
}
```

Browser
```
h1 {
   color: black;
}
```

Here we've just reordered the rules by author, then reader, and then browser.

Step four:

Now sort the declarations by how specific they are. To do that, we need to first calculate each specificity score, and then reorder the rules.

```
h1 {
   color: #efefef;
}

h1.blueberry {
   color: blue;
}
body h1 {
   color: #cccccc;
}
h1 {
   color: black;
}
```

0 0 1
0 1 1
0 0 2
0 0 1

The rule with the blueberry class moves to the top because it has the highest specificity.

```
h1.blueberry {
   color: blue;
}

h1 {
   color: #efefef;
}
body h1 {
   color: #cccccc;
}
h1 {
   color: black;
}
```

0 1 1
0 0 1
0 0 2
0 0 1

Notice that we only sort within the author, reader, and browser categories. We don't re-sort the entire list, or else the "body h1" rule would move above the "h1" rule set by the author.

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Step five:

Finally, sort any conflicting rules in the order that they appear in their individual stylesheets.

We're okay here, because we don't have any conflicting rules at this point. The blueberry, with a score of 11, is the clear winner. If there had been two rules with a score of 011, then the rule appearing latest would be the winner.

```
h1.blueberry {
   color: blue;
}

h1 {
   color: #efefef;
}
```

Author

```
body h1 {
   color: #cccccc;
}
```

Reader

```
h1 {
   color: black;
}
```

Browser

We have a winner...

After sweating through the first choice of elements, the sorting, more sorting, and being judged on specificity, the "h1.blueberry" rule has risen to the top. So the color property in the <h1> element will be blue.

there are no Dumb Questions

Q: So, one more time: I get that the lower in the CSS file, the higher the precedence, but how does having multiple links to stylesheets in my HTML work?

A: It's always top to bottom, whether it is in the same CSS file or not. Just pretend that you inserted the CSS all together right into your file in the order the files are linked. That's the order that counts.

Q: So when you sort for specificity, you don't re-sort everything?

A: No. Think of each time you sort as refining what you've done before. So first you sort for author, reader, browser. Then, within each of those sortings, you sort for specificity. And then, for any elements that have the same specificity, you sort again based on the ordering in the stylesheets.

Q: Do readers really make their own stylesheets?

A: By and large, no. But there are cases where people with visual impairments do, and of course you've always got the crowd that just has to tinker with everything. But since each reader is controlling only how she sees things, it really shouldn't factor into your designs.

Q: How much of this do I really need to remember?

A: You're going to develop some intuition for how all these stylesheets fit together, and on a day-to-day basis that intuition will get you a long way. Every once in a while, though, you'll see a style popping up in your pages that just boggles your mind, and that's when you fall back on your training. You'll be able to work through the cascade, and before you know it, you'll know exactly what's happening in your page.

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So, what happens if, after all this, I still don't have any rules with a property declaration for the property value I'm trying to figure out?

Ah, good question. We actually talked about this a little in Chapter 7. If you don't find a match for the property in any rules in the cascade, then you try to use inheritance. Remember that not all properties are inherited, like border properties, for instance. But for the properties that *are* inherited (like `color`, `font-family`, `line-height`, and so on), the browser looks at the ancestors of the element, starting with its parent, and tries to find a value for the property. If it does, there's your property value.

Got it. Hey, but what if the property isn't inherited or I can't find a value in the ancestor's rules? Then what?

Then the only thing left to do is fall back on the default values that are set in the browser's stylesheets, and all browsers should have default styles for every element.

Oh, and why is this called the "cascade" anyway?

The name "cascade" was chosen because of the way that styles coming from multiple stylesheets can all "cascade" down into the page, with the most specific styling being applied to each element. (If that doesn't clear things right up for you about why it's called cascade, don't feel bad. It didn't make it any clearer for us, either. Just call it "CSS" and move on.)

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STOP! Do this exercise before going on to the next chapter!

SUPER BRAIN POWER

This is a special brain power—so special that we're going to let you think about it between chapters. Here's what you need to do:

1. Open the file "lounge.html" and locate the elixirs .
2. Move the entire elixirs section to the top of the file so it's just below the paragraph that contains the lounge logo.
3. Save and reload your page. What changed?
4. Open the file "lounge.css".
5. Locate the "#elixirs" rule.
6. Add this declaration at the bottom of the rule:

```
float: right;
```

7. Save your file, and reload the page in your browser.

What changed? What do you think this property does?

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BULLET POINTS

- elements are used to group related elements together into logical sections.
- Creating logical sections can help you identify the main content areas, header, and footer of your page.
- You can use elements to group elements together that need a common style.
- Use nested elements to add further structure to your files for clarity or styling. But don't add structure unless you really need it.
- Once you have grouped together sections of content with elements, you can style the s just like you would any other block element. For example, you can add a border around a group of elements using the border property on the they are nested in.
- The width property sets the width of the content area of an element.
- The total width of an element is the width of the content area, plus the width of any padding, border, and margins you add.
- Once you set the width of an element, it no longer expands to fit the entire width of the browser window.
- Text-align is a property for block elements that aligns all inline content in the block element, to the center, left or right. It is inherited by any nested block elements.
- You can use descendant selectors to select elements nested within other elements. For instance, the descendant selector

```
div h2 {...}
```

  selects all <h2>s nested in elements (including children, grandchildren, etc.).
- You can use shortcuts for related properties. For instance, padding-top, padding-right, padding-bottom, and padding-left are all related to padding, and can be specified with one shortcut rule, padding.
- Padding, margin, border, background, and font properties can all be specified with shortcuts.
- The inline element is similar to the element: it is used to group together related inline elements and text.
- Just like with , you can add elements to classes (or give elements unique ids) to style them.
- The <a> element is an example of an element with different states. The main <a> element states are unvisited, visited, and hover.
- You can style each of these states separately with pseudo-classes. The pseudo-classes used most often with the <a> element are :link, for unvisited links; :visited, for visited links; and :hover, for the hover state.
- Pseudo-classes can be used with other elements too, not just <a>.
- Additional pseudo-classes are the :hover, :active, :focus, :first-child, and last-child pseudo-classes, among others.

HTMLcross on Vacation

Since you've got a Super Brain Power to work on, we gave the HTMLcross a vacation in this chapter. Don't worry; he'll be back in the next one.

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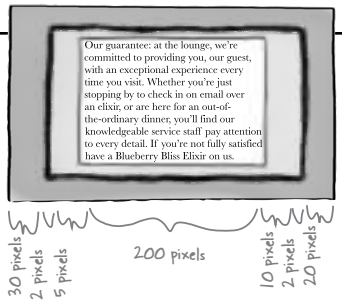
Sharpen your pencil Solution

Here's a box that has all the widths labeled. Your job was to figure out the width of an entire box. Here's the solution.

30 + 2 + 5 + 200 + 10 + 2 + 20 = 269 pixels



Sharpen your pencil Solution

So now that you understand widths, what's the total width of the elixirs box? To start with, we know the content area is 200 pixels. We've also set some left and right padding that affects the width, as well as a border that's set to "thin". Just assume a thin border is 1 pixel thick, like it is on most browsers. And what about margins? We set a left margin value, but no right margin value, so the right margin is 0 pixels by default.

Your job was to figure out the total width of the elixirs . Here's the solution.

20 + 20 + 200 + 1 + 1 + 0 + 20 = 262

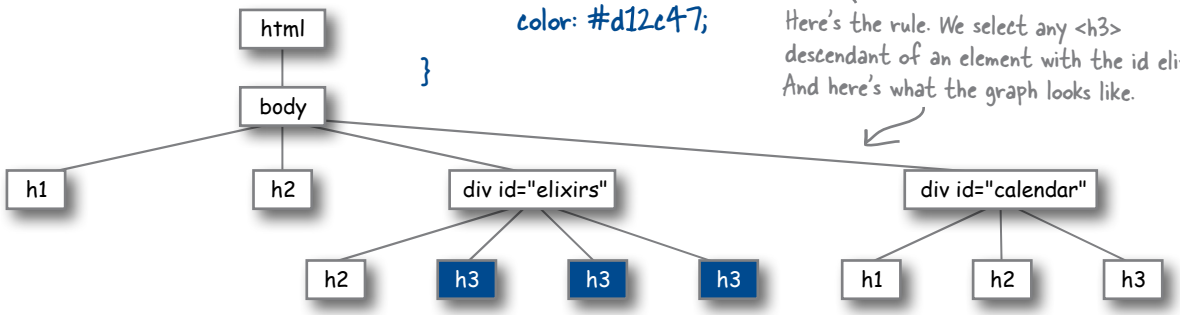
left padding, right padding, content area, left border, right border, right margin, left margin

Sharpen your pencil Solution

Your turn. Write the selector that selects only <h3> elements inside the elixirs . In your rule, set the color property to #d12c47. Also label the elements in the graph below that are selected. Here's the solution.

```
#elixirs h3 {
    color: #d12c47;
}
```

Here's the rule. We select any <h3> descendant of an element with the id elixirs. And here's what the graph looks like.



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It's time to put all your new knowledge to work. You'll notice that at the bottom of the lounge, there's a small section with copyright information that acts as a footer for the page. Add a to make this into its own logical section. After you've done that, style it with these properties:

```
font-size: 50%;
text-align: center;
line-height: normal;
margin-top: 30px;
```

Let's make the text really small. You know, FINE PRINT.

And let's center the text.

We're also setting the line-height to be "normal".

And let's add some top margin to give the footer a little breathing room.

Place tags around the copyright information.

And give it an id named "footer".

```
<div id="footer">
  <p>
    &copy; 2012, Head First Lounge<br>
    All trademarks and registered trademarks appearing on
    this site are the property of their respective owners.
  </p>
</div>
```

An even better solution would be to change <p> to <small>, which is an element designed specifically for "small print." Try it!

And here's the CSS for the footer.

```
#footer {
   font-size: 50%;
   text-align: center;
   line-height: normal;
   margin-top: 30px;
}
```


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Sharpen your pencil Solution

Your job was to finish adding the elements to the rest of the music recommendations and test your page. Here's the solution:

```
<ul>
<li><span class="cd">Buddha Bar</span>,
    <span class="artist">Claude Challe</span></li>
<li><span class="cd">When It Falls</span>,
    <span class="artist">Zero 7</span></li>
<li><span class="cd">Earth 7</span>,
    <span class="artist">L.T.J. Bukem</span></li>
<li><span class="cd">Le Roi Est Mort, Vive Le Roi!</span>,
    <span class="artist">Enigma</span></li>
<li><span class="cd">Music for Airports</span>
    <span class="artist">Brian Eno</span></li>
</ul>
```

What's playing at the Lounge

We're frequently asked about the music we play at the lounge, and no wonder, it's great stuff. Just for you, we keep a list here on the site, updated weekly. Enjoy.

- *Buddha Bar*, **Claude Challe**
- *When It Falls*, **Zero 7**
- *Earth 7*, **L.T.J. Bukem**
- *Le Roi Est Mort, Vive Le Roi!*, **Enigma**
- *Music for Airports*, **Brian Eno**

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Sharpen your pencil Solution

Your job is to give the "detailed directions" link in the lounge some style. Just like the elixirs link, we want all unvisited links to be aquamarine, and all visited links to be gray. However, we don't want the other links in the lounge to have any hover style…that's unique to the elixirs. So, how would you do it? Fill in the blanks to give the "detailed directions" link, and any other links you might add to the lounge later, this style. Here's the solution.

```
a:link    { color   : #007e7e; }
a:visited { color   : #333333; }
```

Sharpen your pencil Solution

Try your hand at calculating the specificity of these selectors using the cascade rules. Here's the solution.

h1.greentea	011	ol li p	003	em	001
p img	002	.green	010	span.cd	011
a:link	011	#elixirs h1	101	#sidebar	100

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11 layout and positioning

Arranging Elements

It's time to teach your HTML elements new tricks. We're not going to let those HTML elements just sit there anymore—it's about time they get up and help us create some pages with real *layouts*. How? Well, you've got a good feel for the and structural elements and you know all about how the box model works, right? So, now it's time to use all that knowledge to craft some real designs. No, we're not just talking about more background and font colors—we're talking about full-blown professional designs using multicolumn layouts. This is the chapter where everything you've learned comes together.

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Did you do the Super Brain Power?

If you didn't do the **SUPER BRAIN POWER** at the end of the last chapter, then march right back there and do it. It's required.

Okay, now that we have that out of the way, at the end of the last chapter, we left you with a bit of a cliff-hanger. We asked you to move the elixirs `<div>` up under the logo, and then add one little property to the elixirs rule in your CSS, like this:

```
float: right;
```

And, wow, what a difference one property can make! All of a sudden, the page has gone from a fairly ordinary-looking web page to a great-looking web page with two columns. It's immediately more readable and pleasant to the eye.

So what's the magic? How did this seemingly innocent little property produce such big effects? And can we use this property to do even more interesting things with our pages? Well, of course, but first, you're going to need to learn how a browser lays out elements on a page. Once you know that, we can talk about all kinds of ways you can alter how it does that layout, and also how you can start to position your elements on the page.

Here's the good news: you already know about block elements and inline elements, and you even know about the box model. These are the real foundations of how the browser puts a page together. Now all you need to know is exactly how the browser takes all the elements in a page and decides where they go.

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Use the Flow, Luke

The Flow is what gives a CSS master his power. It's an energy field created by all living things. It surrounds us and penetrates us. It binds the galaxy together…oh, sorry.

Flow is actually what the browser uses to lay out a page of HTML elements. The browser starts at the top of any HTML file and follows the flow of elements from top to bottom, displaying each element it encounters. And, just considering the block elements for a moment, it puts a linebreak between each one. So the first element in a document is displayed first, then a linebreak, followed by the second element, then a linebreak, and so on, from the top of your file to the bottom. That's flow.

Here's a little "abbreviated" HTML.

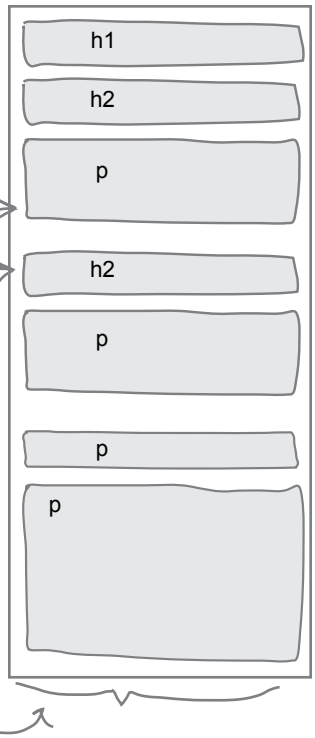
```
<html>
    <head>...</head>
    <body>
        <h1>...</h1>
        <h2>...</h2>
        <p>...</p>
        <h2>...</h2>
        <p>...</p>
        <p>...</p>
        <p>...</p>
    </body>
</html>
```

And here's the HTML flowed onto a page.

Each block element is taken in the order it appears in the markup, and placed on the page.

Each new block element causes a linebreak.

Notice that elements take up the full width of the page.



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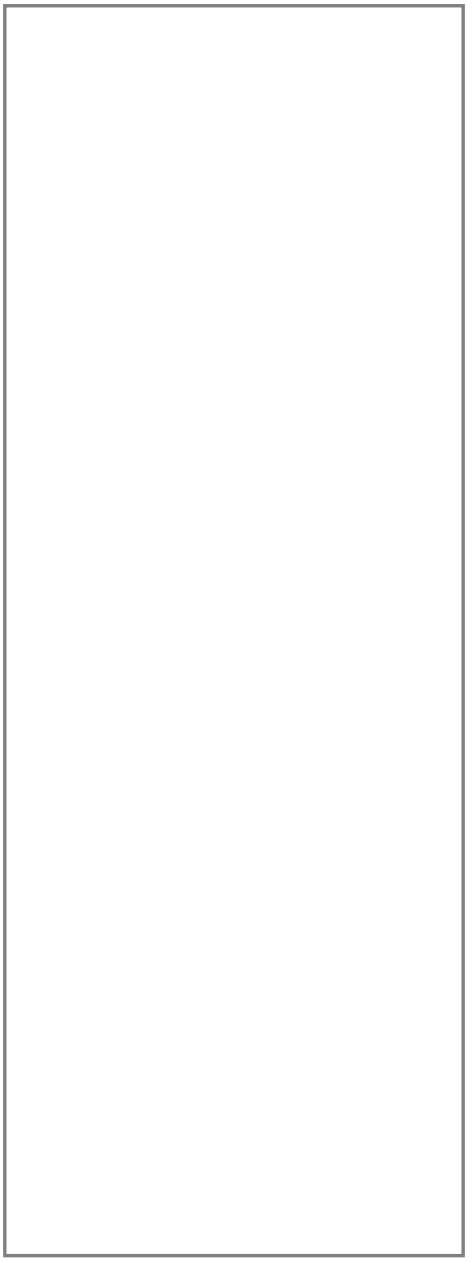
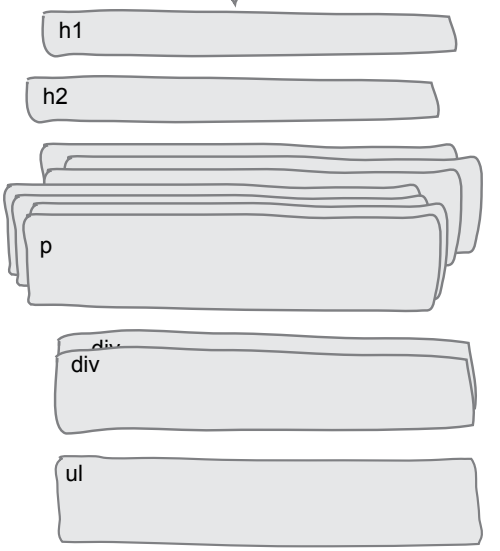
Here's your page. Flow the block elements in "lounge.html" here.



BE the Browser

Open your "lounge.html" file and locate all the block elements. Flow each one on to the page to the left. Just concentrate on the block elements nested directly inside the body element. You can also ignore the "float" property in your CSS because you don't know what it does yet. Check your answer before moving on.

Here are all the block elements you'll need to complete the job.



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What about inline elements?

So you know that block elements flow top to bottom, with a linebreak in between each element. Easy enough. What about the inline elements?

Inline elements are flowed next to each other, horizontally, from top left to bottom right. Here's how that works.

Here's another little snippet of HTML.

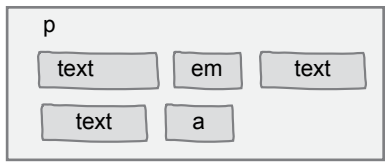
```
<p>
Join us <em>any evening</em> for
these and all our other wonderful
<a href="beverages/elixir.
html" title="Head First Lounge
Elixirs">elixirs</a>.
</p>
```

If we take the inline content of this <p> element and flow it onto the page, we start at the top left.

The inline elements are laid next to one another horizontally, as long as there is room on the right to place them.

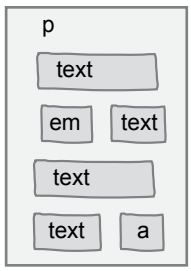
Here, there's room to fit all the inline elements horizontally. Notice that text is a special case of an inline element. The browser breaks it into inline elements that are the right size to fit the space.

So what if we make the browser window a little thinner, or we reduce the size of the content area with the width property? Then there's less room to place the inline elements in. Let's see how this works.



Now the content has been flowed left to right until there's no more room, and then the content is placed on the next line. Notice the browser had to break the text up a little differently to make it fit nicely.

And if we make the content area even thinner, look what happens. The browser uses as many lines as necessary to flow the content into the space.



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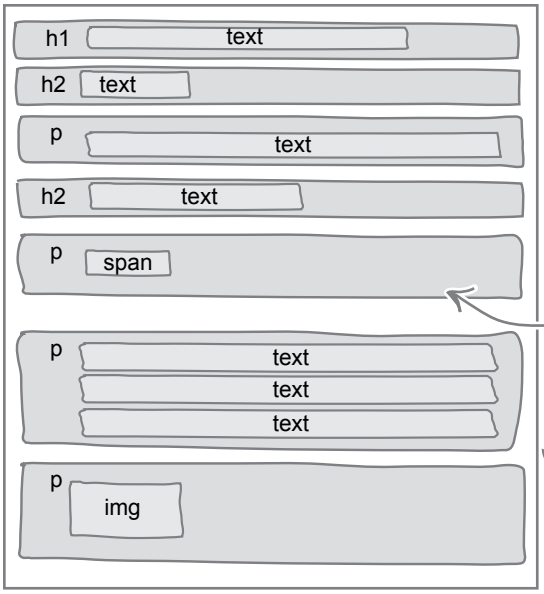
How it all works together

Now that you know how block and inline elements are flowed, let's put them together. We'll use a typical page with headings, paragraphs, and a few inline elements like spans, some emphasis elements, and even images. And we can't forget inline text.

We're starting with a browser window that's been resized to a fairly wide width.

Each block element is flowed top to bottom as you'd expect, with a linebreak in between each.

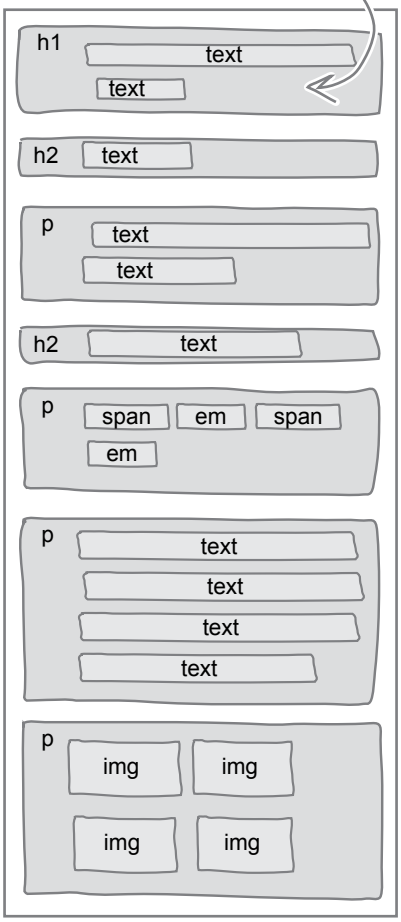


And the inline elements are flowed from the top left to the bottom right of the element's content area.

If the inline content of each block fits the width of the content area, then it's placed there; otherwise, more vertical room is made for the content and it's continued on the next line.

Here, we've resized the browser window, squeezing all the content into a smaller horizontal size.

Things flow the same way, although in some places, the inline elements take up more vertical lines to fit.



Now the block elements take up more vertical room because the inline content has to fit into a smaller horizontal space.

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One more thing you should know about flow and boxes

Let's zoom in just a bit and look at one more aspect of how the browser lays out block and inline elements. It turns out that the browser treats margins differently depending on which type of element is being placed on the page.

When the browser is placing two inline elements next to each other...

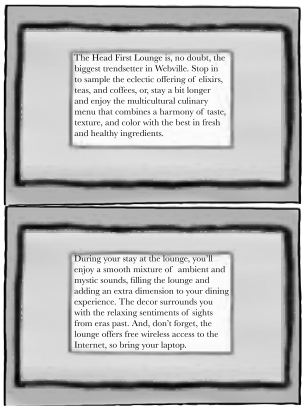
When the browser has the task of placing two inline elements side by side, and those elements have margins, then the browser does what you might expect. It creates enough space between the elements to account for both margins. So, if the left element has a margin of 10 pixels and the right has a margin of 20 pixels, then there will be 30 pixels of space between the two elements.

Here we've got two images side by side, and images are displayed as inline elements by default. So, the browser uses both of their margins to calculate the space that goes between them.

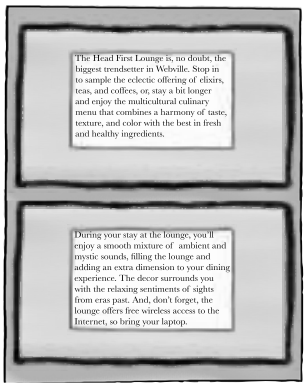
When the browser is placing two block elements on top of each other...

Here's where things get more interesting. When the browser places two block elements on top of each other, it collapses their shared margins together. The height of the collapsed margin is the height of the largest margin.

When the browser places two block elements on top of each other, it collapses their margins.



Their shared margin is the size of the larger of the two margins. Say the top element's bottom margin is 10 pixels, and the bottom element's top margin is 20 pixels. Then the collapsed margin will be 20 pixels.



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there are no Dumb Questions

Q: So if I have a block element with a zero margin, and a block element below it with a top margin of 20, the margin between them would end up being 20?

A: Right. If one of the margins is bigger, then the margin becomes the larger of the two, even if one margin is zero. But if the margins are the same, say, 10 pixels, then they just get collapsed together to 10 pixels total.

Q: Can inline elements really have margins?

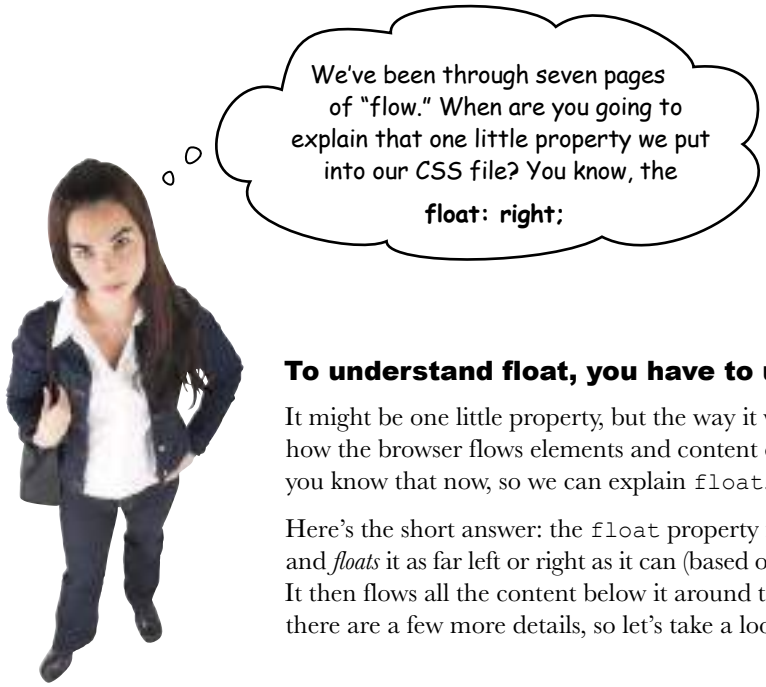
A: They sure can, although you'll find that you often don't set the margins of inline elements. The one exception is images. It is very common to not only set margins but also borders and padding on images. And while we aren't going to be setting any inline element margins in this chapter, we will be setting the border on one a little later.

Q: What if I have one element nested inside another and they both have margins? Can they collapse?

A: Yes, that can happen. Here's how to figure out when they will: whenever you have two vertical margins touching, they will collapse, even if one element is nested inside the other. Notice that if the outer element has a border, the margins will never touch, so they won't collapse. But if you remove the border, they will. This is sometimes puzzling when you first see it happen, so put it in the back of your mind for when it occurs.

Q: So how exactly does text work as an inline element since its content is not an element?

A: Even if text is content, the browser needs to flow it onto the page, right? So the browser figures out how much text fits on a given line, and then treats that line of text as if it were an inline element. The browser even creates a little box around it. As you've seen, if you resize the page, then all those blocks may change as the text is refit within the content area.



To understand float, you have to understand flow.

It might be one little property, but the way it works is closely tied to how the browser flows elements and content onto the page. But hey, you know that now, so we can explain `float`.

Here's the short answer: the `float` property first takes an element and *floats* it as far left or right as it can (based on the value of `float`). It then flows all the content below it around the element. Of course there are a few more details, so let's take a look…

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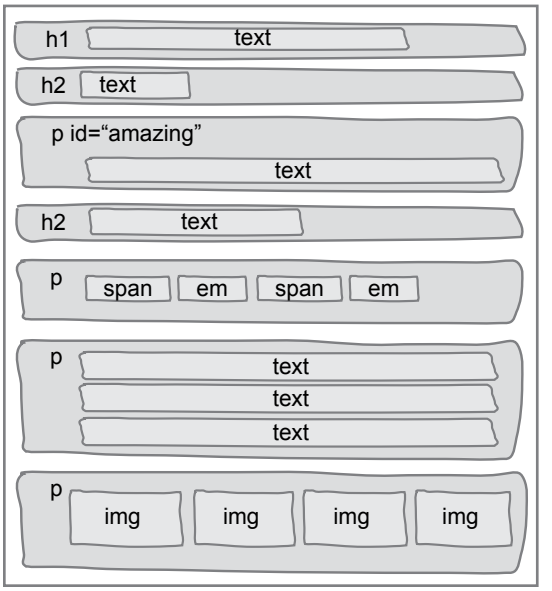
How to float an element

Let's step through an example of how you get an element to float, and then we'll look at what it does to the flow of the page when you do.

First, give it an identity

Let's take one of these paragraphs and give it an id. We'd like to call it the "amazing floating paragraph," but we'll just call it "amazing" for short.

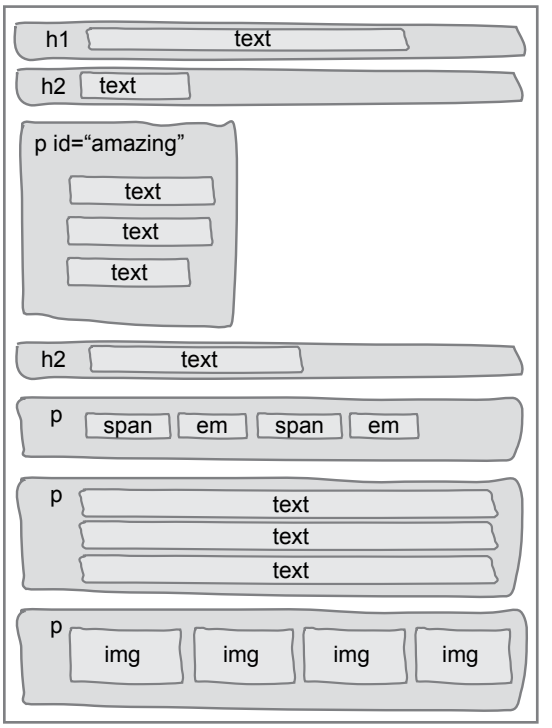


Now give it a width

A requirement for any floating element is that it have a width. We'll make this paragraph 200 pixels wide. Here's the rule:

```
#amazing {
   width: 200px;
}
```

Now the paragraph is 200 pixels wide, and the inline content contained in it has adjusted to that width. Keep in mind, the paragraph is a block element, so no elements are going to move up beside it because all block elements have linebreaks before and after them.



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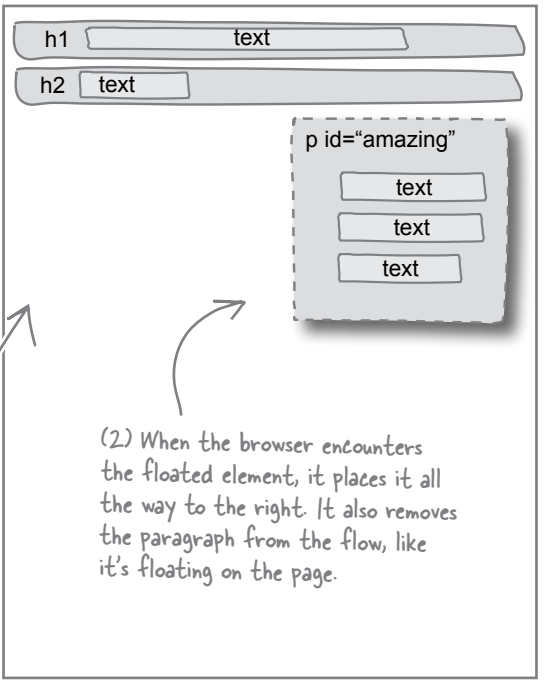
Now float it

Now let's add the `float` property. The `float` property can be set to either left or right. Let's stick with right:

```
#amazing {
   width: 200px;
   float: right;
}
```

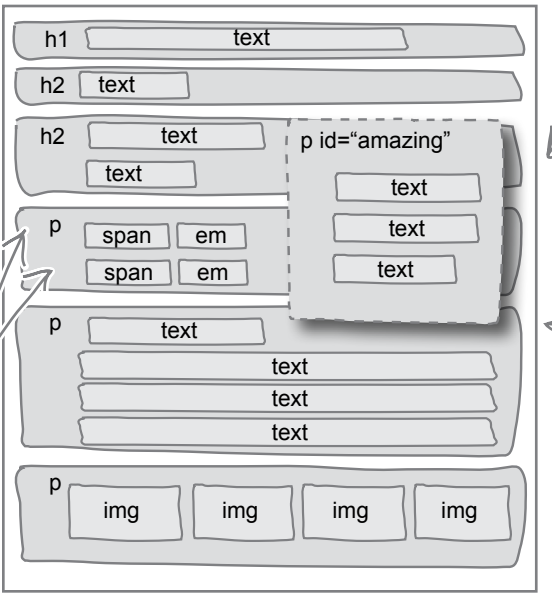
Now that we've floated the "amazing" paragraph, let's step through how the browser flows it and everything else on the page.



(1) First, the browser flows the elements on the page as usual, starting at the top of the file and moving toward the bottom.

(2) When the browser encounters the floated element, it places it all the way to the right. It also removes the paragraph from the flow, like it's floating on the page.

(3) Because the floated paragraph has been removed from the normal flow, the block elements are filled in, like the paragraph isn't even there.



Notice that the block elements are positioned under the floated element. That's because the floated element is no longer part of the normal flow.

(4) But when the inline elements are positioned, they respect the boundaries of the floated element. So they are flowed around it.

However, when the inline elements are flowed within the block elements, they flow around the borders of the floating element.

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Behind the scenes at the lounge

Now you know all about flow and how floated elements are placed on the page. Let's look back at the lounge and see how this all fits together.

Remember, in addition to setting the elixirs to float right, we also moved the elixirs up just below the logo at the top of the page.

Moving the allowed us to float it to the right and then have the entire page flow around it. If we had left the elixirs below the music recommendations, then the elixirs would have been floated right after most of the page had been placed.

All these elements follow the elixirs in the HTML, so they are flowed around it.

Remember that the elixirs is floating on top of the page. All the other elements are underneath it, but the inline content respects the elixirs' boundaries when they are flowing into the page.

Also notice that the text wraps around the bottom of the elixirs, because the text is contained in a block element that is the width of the page. If yours doesn't wrap, try narrowing your browser window until the text wraps underneath the elixirs.

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Exercise

Move the elixirs back to its original place below the main content, then save and reload the page. Where does the element float now? Check your answer in the back and then put your elixirs back underneath the header.

It looks like we've got a new assignment. Starbuzz really could use some improvement. Sure, you've done a great job of creating the typical top-to-bottom page, but now that you know flow, you should be able to give Starbuzz Coffee a slick new look that is more user-friendly than the last design.

We do have a little secret though…we've been working on this one a bit already. We've created an updated version of the site. Your job is going to be to provide all the layout. Don't worry, we'll bring you up to speed on everything we've done so far—it's nothing you haven't seen before.

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The new Starbuzz

Let's take a quick look at what we've got so far, starting with the page as it looks now. Then we'll take a peek at the markup and the CSS that's styling it.

We've got a header now with a new spiffy Starbuzz logo and the company mission statement. This is actually just a GIF image.

We've got four sections: the header, a main content section, a section advertising something new called the "Bean Machine," and a footer.

Each section is a that can be styled independently.

It looks like we've got one background color for the page as a whole, and then each is using an image as a background.

Here's the "Bean Machine" area. This links to a new area of Starbuzz Coffee where you can order your coffee beans online. This link doesn't work just yet because you're going to build the Bean Machine in an upcoming chapter.

Here's the footer. It doesn't use a background image, just a background color.

Notice that we've styled the links in an interesting way, with dotted underlines...

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A look at the markup

Now let's take a look at the new Starbuzz markup. We've taken each of the logical sections and placed it into a , each with its own id. Beyond the s and s, there's really nothing here that you hadn't already seen by about Chapter 5. So, take a quick look and get familiar with the structure, and then turn the page to check out the CSS style.

Here's all the usual HTML administravia...

...followed by a for the header and a for the main content area.

```
<!DOCTYPE html>
<html>
<head>
     <meta charset="utf-8">
     <title>Starbuzz Coffee</title>
     <link type="text/css" rel="stylesheet" href="starbuzz.css">
</head>
<body>

     <div id="header">
          <img src="images/header.gif" alt="Starbuzz Coffee header image">
     </div>

     <div id="main">
          <h1>QUALITY COFFEE, QUALITY CAFFEINE</h1>
          <p>
             At Starbuzz Coffee, we are dedicated to filling all your caffeine needs through our
             quality coffees and teas. Sure, we want you to have a great cup of coffee and a great
             coffee experience as well, but we're the only company that actively monitors and
             optimizes caffeine levels. So stop by and fill your cup, or order online with our new Bean
             Machine online order form, and get that quality Starbuzz coffee that you know will meet
             your caffeine standards.
          </p>
          <p>
             And, did we mention <em>caffeine</em>? We've just started funding the guys doing all
             the wonderful research at the <a href="http://buzz.wickedlysmart.com"
             title="Read all about caffeine on the Buzz">Caffeine Buzz</a>.
             If you want the latest on coffee and other caffeine products,
             stop by and pay them a visit.
          </p>
          <h1>OUR STORY</h1>
          <p>
              "A man, a plan, a coffee bean". Okay, that doesn't make a palindrome, but it resulted
              in a damn good cup of coffee. Starbuzz's CEO is that man, and you already know his
              plan: a Starbuzz on every corner.
          </p>
          <p>
              In only a few years he's executed that plan and today
              you can enjoy Starbuzz just about anywhere. And, of course, the big news this year
              is that Starbuzz teamed up with Head First readers to create Starbuzz's Web presence,
              which is growing rapidly and helping to meet the caffeine needs of a whole new set of
              customers.
          </p>
          <h1>STARBUZZ COFFEE BEVERAGES</h1>
          <p>
               We've got a variety of caffeinated beverages to choose
               from at Starbuzz, including our
```


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This is more of the main content area continued over here.

```
        <a href="beverages.html#house" title="House Blend">House Blend</a>,
        <a href="beverages.html#mocha" title="Mocha Cafe Latte">Mocha Cafe Latte</a>,
        <a href="beverages.html#cappuccino" title="Cappuccino">Cappuccino</a>,
        and a favorite of our customers,
        <a href="beverages.html#chai" title="Chai Tea">Chai Tea</a>.
    </p>
    <p>
        We also offer a variety of coffee beans, whole or ground, for you to
        take home with you. Order your coffee today using our online
        <a href="form.html" title="The Bean Machine">Bean Machine</a>,
         and take the Starbuzz Coffee experience home.
    </p>

</div>
```

```
<div id="sidebar">
    <p class="beanheading">
        <img src="images/bag.gif" alt="Bean Machine bag">
        <br>
        ORDER ONLINE
        with the
        <a href="form.html">BEAN MACHINE</a>
        <br>
        <span class="slogan">
            FAST <br>
            FRESH <br>
            TO YOUR DOOR <br>
        </span>
    </p>
    <p>
       Why wait? You can order all our fine coffees right from the Internet with our new,
       automated Bean Machine. How does it work? Just click on the Bean Machine link,
       enter your order, and behind the scenes, your coffee is roasted, ground
      (if you want), packaged, and shipped to your door.
    </p>
</div>
```

Here's the for the Bean Machine. We've given it an id of "sidebar". Hmm, wonder what that could mean?

```
<div id="footer">
    &copy; 2012, Starbuzz Coffee
    <br>
    All trademarks and registered trademarks appearing on
    this site are the property of their respective owners.
</div>
```

And finally, we have the that makes up the footer of the page.

```
</body>
</html>
```


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And a look at the style

Let's get a good look at the CSS that styles the new Starbuzz page. Step through the CSS rules carefully. While the new Starbuzz page may look a little advanced, you'll see it's all just simple CSS that you already know.

```
body {
        background-color: #b5a789;
        font-family:      Georgia, "Times New Roman", Times, serif;
        font-size:        small;
        margin:           0px;
}

#header {
        background-color: #675c47;
        margin:           10px;
        height:           108px;
}

#main {
        background:       #efe5d0 url(images/background.gif) top left;
        font-size:        105%;
        padding:          15px;
        margin:           0px 10px 10px 10px;
}

#sidebar {
        background:       #efe5d0 url(images/background.gif) bottom right;
        font-size:        105%;
        padding:          15px;
        margin:           0px 10px 10px 10px;
}

#footer {
        background-color: #675c47;
        color:            #efe5d0;
        text-align:       center;
        padding:          15px;
        margin:           10px;
        font-size:        90%;
}

h1 {
        font-size:        120%;
        color:            #954b4b;
}

.slogan { color:          #954b4b;}

.beanheading {
        text-align:       center;
        line-height:      1.8em;
}
```

First, we just set up some basics in the body: a background color and fonts, and we also set the margin of the body to 0. This makes sure there's no extra room around the edges of the page.

Next, we have a rule for each logical section. In each, we're tweaking the font size, adding padding and margins and also—in the case of main and the sidebar—specifying a background image.

Next, we set up the fonts and colors on the headings.

And then some colors on the class called slogan, which is used in the sidebar , and likewise with the beanheading class, which is used there as well.

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```
a:link {
        color:              #b76666;
        text-decoration:    none;
        border-bottom:      thin dotted #b76666;
}
a:visited {
        color:              #675c47;
        text-decoration:    none;
        border-bottom:      thin dotted #675c47;
}
```

For the last two rules in the Starbuzz CSS, we use the a:link and a:visited pseudo-classes to style the links.

We're removing the default underline that links get by setting text-decoration to none. Instead...

...we're getting a nice dotted underline effect on the links by using a dotted bottom border instead of an underline. This is a great example of using the border property on an inline element.

We're setting the border-bottom only for this <a> element.

Let's take Starbuzz to the next level

Here's the goal: to turn Starbuzz Coffee into the site on the right. To do that, we need to move the Bean Machine sidebar over to the right so we've got a nice two-column page. Well, you've done this once already with the lounge, right? So, based on that, here's what you need to do:

1. Give the element you're going to float a unique name using an `id`. That's already done.
2. Make sure the element's HTML is just below the element you want it to float under—in this case, the Starbuzz header.
3. Set a width on the element.
4. Float the element to the left or the right. It looks like you want to float it right.

Let's get started. In a few simple steps, we should have the Starbuzz CEO sending a few Chai Teas over on the house.

We've got a nice two-column look here, with discrete columns.

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Move the sidebar just below the header

It's a fact of life that when you float an element, you need to move the HTML for the element directly below the element that you want it to follow. In this case, the sidebar needs to come under the header. So, go ahead and locate the sidebar in your editor and move the entire to just below the header . You'll find the HTML in the file "index.html" in the "chapter11/starbuzz" folder. After you've done that and saved, reload the page.

Now the sidebar should be on top of the main content area.

Set the width of the sidebar and float it

Let's set the width of the sidebar to 280 pixels. And to float the sidebar, add a float property to "chapter11/starbuzz.css", like this:

We're using an id selector to select the element with the id "sidebar", which we know is the for the sidebar.

```
#sidebar {
        background:  #efe5d0 url(images/background.gif) bottom right;
        font-size:   105%;
        padding:     15px;
        margin:      0px 10px 10px 10px;
        width:       280px;
        float:       right;
}
```

We're setting the width of the content area to 280 pixels.

And then we're floating the sidebar to the right. Remember, this moves the sidebar as far right as possible below the header, and it also removes the sidebar from the normal flow. Everything else below the sidebar in the HTML is going to move up and wrap around it.

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That's actually a great idea, but there are a couple of issues.

On paper, this looks like a great idea. What we do is set a width on the main content `<div>` and float it to the left, and then let the rest of the page flow around it. That way, we get to keep the ordering of the page and we also get two columns.

The only problem is, this doesn't result in a very nice page. Here's why: remember, you have to set a width on the element that you are going to float, and if you set a width on the content area, then its width is going to remain fixed while the rest of the page resizes along with the width of the browser. Typically, sidebars are designed to be narrower than the main content area, and often look terrible when they expand. So, in most designs, you want the main content area to expand, not the sidebar.

But we are going to look at a way to use this idea that works great. So hang on to this idea. We'll also talk a little more about why you'd even care what order your sections are in.

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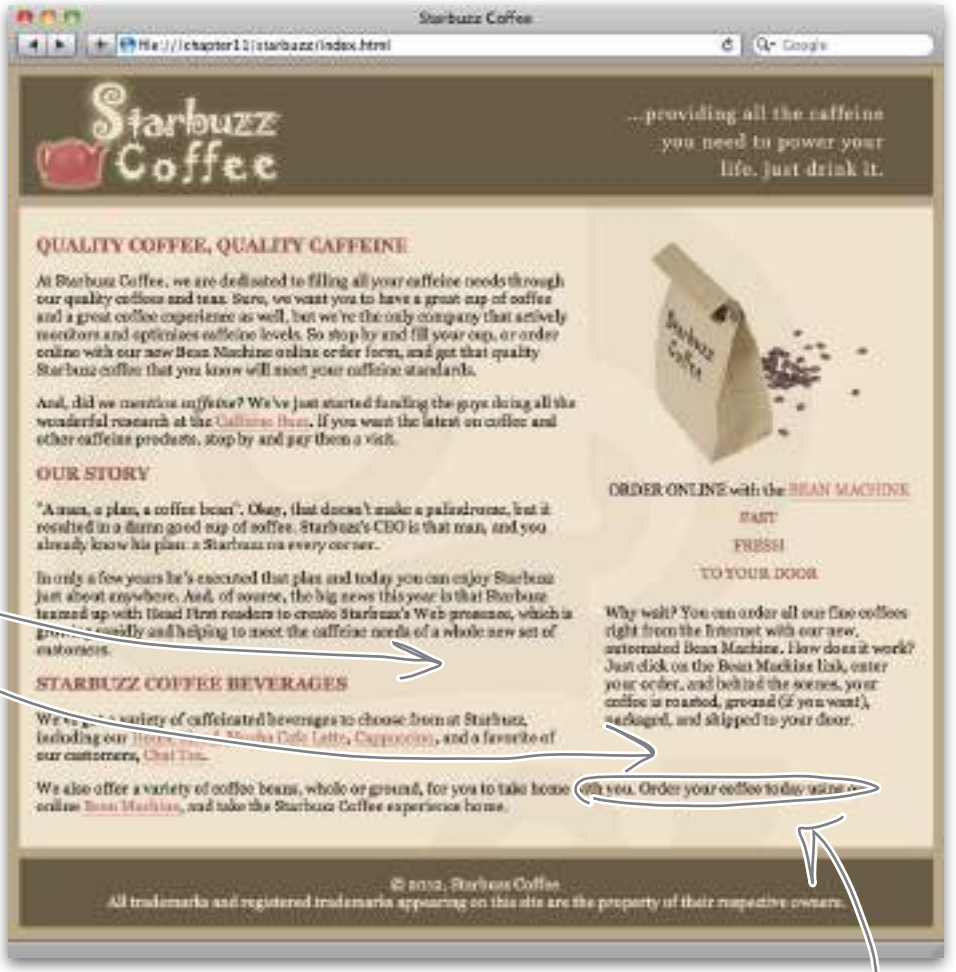
Test driving Starbuzz

Make sure you add the new sidebar properties to the "starbuzz.css" file in the "chapter11/starbuzz" folder, and then reload the Starbuzz page. Let's see what we've got…

Hmm, this looks pretty good, but if you flip back three pages, you'll see we're not quite where we want to be.

The main content and the sidebar are on the left and the right, but they don't really look like two columns yet.

Look at how the background images of the two sections just run together. There's no separation between the columns.



And the text wraps around and under the sidebar, which doesn't make this look like two columns either. Hmm, that is actually how the lounge worked too—maybe we should have expected that.

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Fixing the two-column problem

At this point, you might be realizing that page layout is a bit of an art—we've got a set of techniques for laying out block elements, but none of them is perfect. So, what we're going to do is solve our problem using a common technique that is widely used. It's not perfect, as you'll see, but in most cases it gives you good results. And after this, you're going to see a few other ways to approach the same two-column problem, each with its own advantages. What's important here is that you understand the techniques and why they work, so you can apply them to your own problems and even adapt them where necessary.

The first thing to remember is that the sidebar is floating on the page. The main content area extends all the way under it.

So, what if we give the main content area a right margin that is at least as big as the sidebar? Then its content will extend almost to the sidebar, but not all the way.

Then we'll have separation between the two, and since margins are transparent and don't show the background image, the background color of the page itself should show through. And that's what we're looking for (flip back a few pages and you'll see).

Let's make the margin as wide as the sidebar.

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Sharpen your pencil

What we want to do is set a right margin on the main content section so that it's the same width as the sidebar. But how big is the sidebar? Well, we hope you aren't already rusty since the previous chapter. Here's all the information you need to compute the width of the sidebar. Check your answer in the back of the chapter.

```
#sidebar {
        background: #efe5d0 url(images/background.gif) bottom right;
        font-size:  105%;
        padding:    15px;
        margin:     0px 10px 10px 10px;
        width:      280px;
        float:      right;
}
```

You'll find everything you need to compute the width of the sidebar in this rule.

Setting the margin on the main section

The width of the sidebar is 330 pixels, and that includes 10 pixels of left margin on the sidebar, which will provide the separation we need between the two columns (what the publishing world calls a "gutter"). Add the 330-pixel right margin to the `#main` rule in your "starbuzz.css" file, like we've done below:

```
#main {
        background: #efe5d0 url(images/background.gif) top left;
        font-size:  105%;
        padding:    15px;
        margin:     0px 330px 10px 10px;
}
```

We're changing the right margin to 330 pixels to match the size of the sidebar.

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Test drive

As usual, save your "starbuzz.css" file and then reload "index.html". You should now see a nice gutter between the two columns. Let's think through how this is working one more time. The sidebar is floating right, so it's been moved as far to the right as possible, and the whole has been removed from the normal flow and is floating on top of the page. Now the main content is still taking up the width of the browser (because that's what block elements do), but we've given it a margin as wide as the sidebar to reduce the width of the content area. The result is a nice two-column look. You know the box of the main still goes under the sidebar, but we won't tell anyone if you don't.

By expanding the margin of the main , we're creating the illusion of a two-column layout, complete with a gutter in between.

We've got a problem. When you resize your browser to a wide position, the footer and the sidebar start to overlap.

Uh oh, we have another problem

As you were test driving the page, you might have noticed a little problem. If you resize the browser to a wide position, the footer comes up underneath the sidebar. Why? Well, remember, the sidebar is not in the flow, so the footer pretty much ignores it, and when the content area is too short, the footer moves right up. We could use the same margin trick on the footer, but then the footer would only be under the content area, not the whole page. Geez. So, what now?

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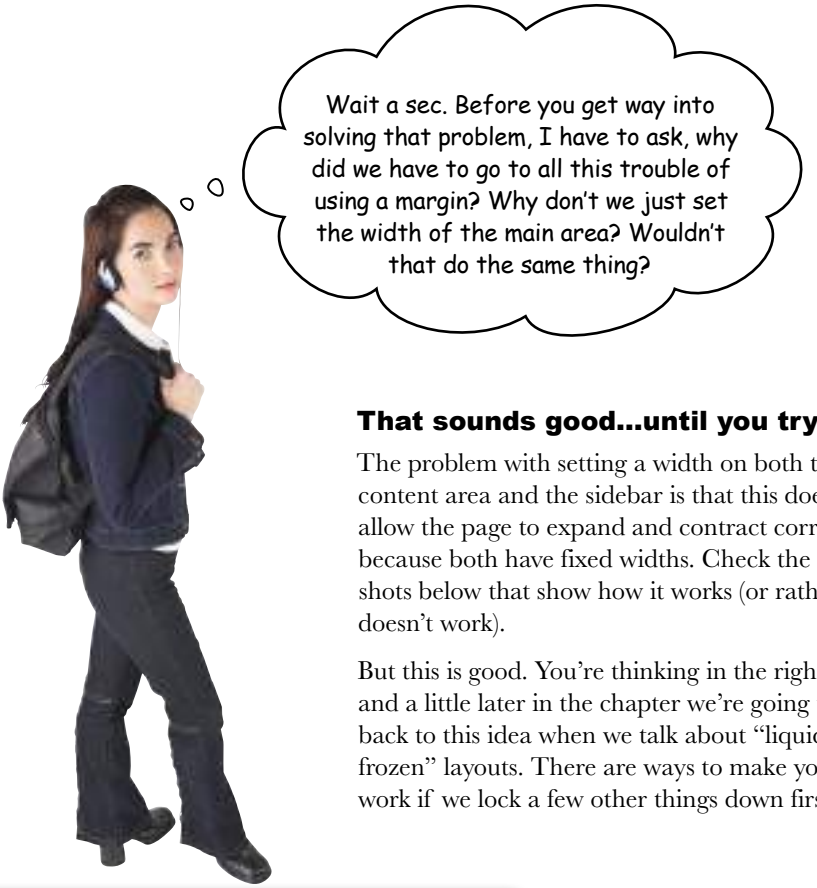

That sounds good...until you try it.

The problem with setting a width on both the content area and the sidebar is that this doesn't allow the page to expand and contract correctly because both have fixed widths. Check the screenshots below that show how it works (or rather, doesn't work).

But this is good. You're thinking in the right ways, and a little later in the chapter we're going to come back to this idea when we talk about "liquid versus frozen" layouts. There are ways to make your idea work if we lock a few other things down first.

When the browser is wide, the two totally separate.

And when the browser window is made small, the two start to overlap.

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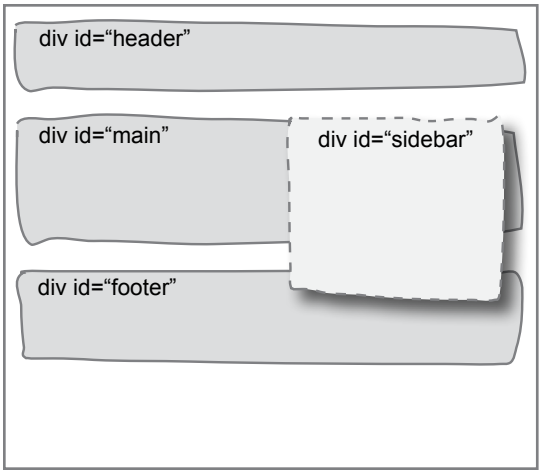
Solving the overlap problem

To fix our overlapping problem, we're going to use another CSS property that you haven't seen yet: the `clear` property, and here's how it works…

Here's what we've got now. The "main" is short enough that the footer is coming right up and overlapping with the sidebar .



This happens because the sidebar has been pulled out of the flow. So, the browser just lays out the main and footer s like it normally would, ignoring the sidebar (although remember that when the browser flows inline elements, it will respect the borders of the sidebar and wrap inline elements around it).

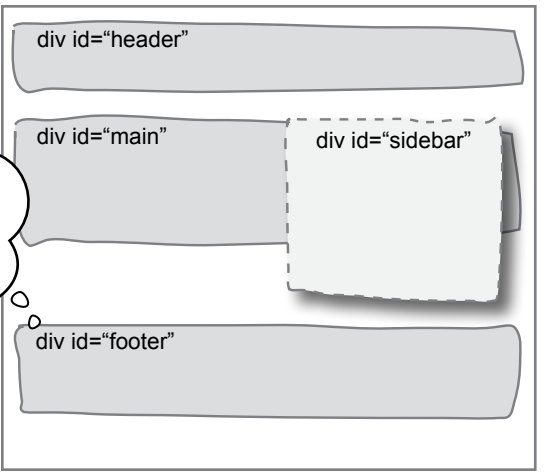
You can use the CSS `clear` property on an element to request that as the element is being flowed onto the page, no floating content is allowed on the left, right, or both sides of the element. Let's give it a try…

```
#footer {
        background-color: #675c47;
        color:            #efe5d0;
        text-align:       center;
        padding:          15px;
        margin:           10px;
        font-size:        90%;
        clear:           right;
}
```

Here we're adding a property to the footer rule, which says that no floating content is allowed on the right of the footer.

Now when the browser places the elements on the page, it looks to see if there is a floating element to the right side of the footer, and if there is, it moves the footer down until there is nothing on its right. Now, no matter how wide you open the browser, the footer will always be below the sidebar.

Don't even think about putting a floating element to the right of me.



Now the footer is placed below the sidebar so that there are no floating elements to its right.

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Test drive

Go ahead and add the clear property to your "starbuzz.css" file in the footer rule, and then reload "index.html". You'll see that when the screen is wide, the footer now stays below the sidebar. Not bad!

Now, at this point the page is looking pretty good, but there are still a few improvements we can make. For instance, we'd like each column to come down to meet the footer so they are even—notice, as it is now, there is a gap either between the main content and the footer (if the browser window is set wide), or the sidebar and the footer (if the browser is set to a normal width). But fixing this isn't that easy using `float`, so instead, we're going to move on and look at a few more ways to lay out these pages using other CSS techniques. As you're going to see, there are many ways to do things in CSS, and each method has its own strengths and weaknesses.

What's important to you is that you understand the techniques so that you can apply them when and where you need to.

Now our footer problems are solved. The footer will always be below the sidebar, no matter how narrow or wide the browser.

there are no Dumb Questions

Q: Can I float to the center?

A: No, CSS only allows you to float an element to the left or right. But if you think about it, if you were to float to the center, then the inline content under the floated element would have to be flowed around both sides of your element, which would be quite tricky to get to work in a browser. But one of the new layout solutions that will be coming in future versions of CSS may provide a way to do it—we'll have to wait and see.

Q: Do margins collapse on floated elements?

A: No, they don't, and it's pretty easy to see why. Unlike block elements that are flowed on the page, floated elements are just, well, floating. In other words, the margins of floated elements aren't actually touching the margins of the elements in the normal flow, so they can't be collapsed.

But this raises a good point, and identifies a common error in layouts. If you have a main content area and a sidebar, it is common to set a top margin on each. Then, if you float the sidebar, it still has a margin, and that margin won't be collapsed with whatever is above it anymore. So you can easily end up having different margins on the sidebar and on the main content if you don't remember that floated elements don't collapse margins.

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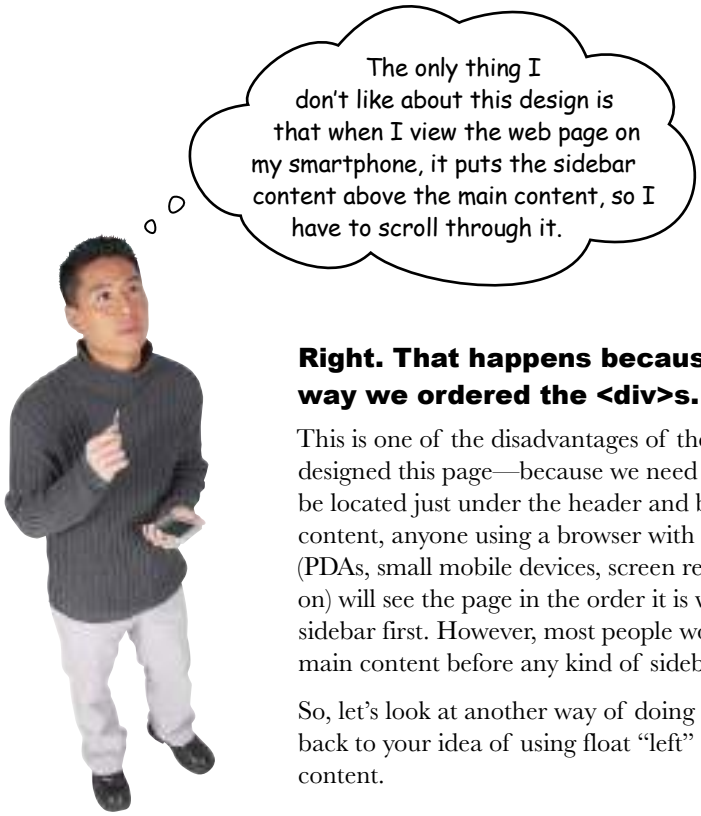
Q: Can I float an inline element?

A: Yes, you sure can. The best example —and a common one—is to float images. Give it a try—float an image left or right in a paragraph and you'll see your text flow around it. Don't forget to add padding to give the image a little room, and possibly a border. You can also float any other inline element you like, but it's not commonly done.

Q: Is it correct to think about floated elements as elements that are ignored by block elements, while inline elements know they are there?

A: Yes, that's a good way of thinking about it. Inline content nested inside a block element always flows around a floated element, observing the boundaries of the floated element, while block elements are flowed onto the page as normal. The exception is when you set the clear property on a block element, which causes a block element to move down until there are no floating elements next to it on the right, left, or both sides, depending on the value of clear.



Right. That happens because of the way we ordered the s.

This is one of the disadvantages of the way we've designed this page—because we need the sidebar to be located just under the header and before the main content, anyone using a browser with limited capabilities (PDAs, small mobile devices, screen readers, and so on) will see the page in the order it is written, with the sidebar first. However, most people would rather see your main content before any kind of sidebar or navigation.

So, let's look at another way of doing this, which goes back to your idea of using float "left" on the main content.

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Look Ma, No CSS!

Want to know how your pages are going to look to your users under bad conditions (like on a browser that doesn't support CSS)? Then open your "index.html" file and remove the <link> from the <head>, save, and reload the page in your browser. Now you can see the real order things will be seen in (or heard from a screen reader). Go ahead and give it a try. Just make sure you put it back when you're done (after all, this *is* a chapter on CSS).

Here's the Starbuzz page without CSS. For the most part, we're in good shape. It is still very readable, although the Bean Machine does come before the main content, which probably isn't what we want.

Righty tighty, lefty loosey

Let's get the Starbuzz page switched over so that the main content is floating left. You're going to see that the mnemonic righty tighty, lefty loosey holds true in the CSS world too…well, for our sidebar, anyway. Here's how we convert the page over…just a few simple steps.

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Step one: Start with the sidebar

We're basically swapping the roles of the sidebar and the main content area. The content area is going to have a fixed width and float, while the sidebar is going to wrap around the content. We're also going to use the same margin technique to keep the two visually separate. But before we start changing CSS, go to your "index.html" file and move the "sidebar" `<div>` down below the "main" `<div>`. After you've done that, here are the changes you need to make to the sidebar CSS rule:

```
#sidebar {
        background:  #efe5d0 url(images/background.gif) bottom right;
        font-size:   105%;
        padding:     15px;
        margin:      0px 10px 10px 470px;
        width:       280px;
        float:       right;
}
```

Because the sidebar is now going to flow under the main content, we need to move the large margin to the sidebar. The total width of the main content area is 470 pixels. (Go ahead and compute that yourself in all that free time you have. Compute it in the same way as you did for the sidebar. You should know that we're going to set the width of the main content area to 420 pixels.)

We're setting a fixed width on the main content , so delete the sidebar width property along with the float.

Step two: Take care of the main content

Now we need to float the main `<div>`. Here's how to do it:

```
#main {
        background: #efe5d0 url(images/background.gif) top left;
        font-size:   105%;
        padding:     15px;
        margin:      0px 10px 10px 10px;
        width:       420px;
        float:       left;
}
```

We're changing the right margin from 330 pixels back to 10 pixels.

We need to set an explicit width because we're going to float this element. Let's use 420 pixels.

We're going to float the main to the left.

Step three: Take care of the footer

Now we just need to adjust the footer to clear everything to the left, rather than the right.

```
#footer {
        background-color: #675c47;
        color:            #efe5d0;
        text-align:       center;
        padding:          15px;
        margin:           10px;
        font-size:        90%;
        clear:            left;
}
```

Change the clear property to have a value of left, rather than right. That way, the footer will stay clear of the main content area.

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A quick test drive

We've already said there might be a few problems with this method of floating the content to the left. Do a quick test drive before you move on just to see how this is all working. Go ahead and make the changes to your "starbuzz.css" file and then reload "index.html" in your browser. Get a good feel for how the page performs when it is resized to narrow, normal, and wide.

Actually, this looks pretty good, and we have the s in the right order now. But it's not great that the sidebar expands; it looks a lot better fixed. Sidebars are often used for navigation, and they don't look very good when expanded.

When we float the sidebar right, then the design stays nice and tight, allowing the content to expand, but if we float the main content to the left, the design feels too loose, allowing the sidebar to expand.

BRAIN POWER

Design-wise, the first design worked better, while information-wise, the second works better (because of the placement of the s). Is there a way we can have the best of both worlds: have the sidebar at a fixed width, but the main still first in the HTML? What design tradeoffs could we make to get there?

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Liquid and frozen designs

All the designs we've been playing with so far are called *liquid layouts* because they expand to fill whatever width we resize the browser to. These layouts are useful because, by expanding, they fill the space available and allow users to make good use of their screen space. Sometimes, however, it is more important to have your layout locked down so that when a user resizes the screen, your design still looks as it should. These are called *frozen layouts*. Frozen layouts lock the elements down, frozen to the page, so they can't move at all, and so we avoid a lot of issues that are caused by the window expanding. Let's give a frozen layout a try.

Going from your current page to a frozen page only requires one addition to your HTML, and one new rule in your CSS.

HTML changes

In your HTML you're going to add a new `<div>` element with the id "allcontent". Like its name suggests, this `<div>` is going to go around all the content in your page. So place the opening `<div>` tag before the header `<div>` and the closing tag below the footer `<div>`.

```
<body>
   <div id="allcontent">
      <div id="header">
       ...rest of the HTML goes here...
      </div>
   </div>
</body>
```

Add a new with the id of "allcontent" around all the other elements in the <body>.

This closes the footer .

CSS changes

Now we're going to use this `<div>` to constrain the size of all the elements and content in the "allcontent" `<div>` to a fixed width of 800 pixels. Here's the CSS rule to do that:

```
#allcontent {
        width:            800px;
        padding-top:      5px;
        padding-bottom:   5px;
        background-color: #675c47;
}
```

We're going to set the width of "allcontent" to 800 pixels. This will have the effect of constraining everything in it to fit within 800 pixels.

While we're at it, since this is the first time we're styling this , let's add some padding and give it its own background color. You'll see this helps to tie the whole page together.

The outer "allcontent" is always 800 pixels, even when the browser is resized, so we've effectively frozen the to the page, along with everything inside it.

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A frozen test drive

Go ahead and add this rule to the bottom of "starbuzz.css", and then reload "index.html". Now you can see why we call it a frozen layout. It doesn't move when the browser is resized.

Now the "allcontent" is 800 pixels in width, no matter how you resize the browser. And, because all the other s are inside "allcontent", they will fit into the 800-pixel space as well. So, the page is basically frozen to 800 pixels.

This certainly solves the problem of the sidebar expanding, and it looks pretty nice. It is a little strange when the browser is very wide, though, because of all the empty space on the right side.

But we're not done yet; we've got a little room for improvement.

What's the state between liquid and frozen? Jello, of course!

The frozen layout has some benefits, but it also just plain looks bad when you widen the browser. But we've got a fix, and it's a common design you'll see on the Web. This design is between frozen and liquid, and it has a name to match: *Jello*. Jello layouts lock down the width of the content area in the page, but center it in the browser. It's actually easier to change the layout to a jello layout and let you play with it than to explain how it behaves, so let's just do it:

```
#allcontent {
        width: 800px;
        padding-top:    5px;
        padding-bottom: 5px;
        background-color: #675c47;
        margin-left:  auto;
        margin-right: auto;
}
```

Rather than having fixed left and right margins on the "allcontent" , we're setting the margins to "auto".

If you remember, when we talked about giving a content area a width of "auto", the browser expanded the content area as much as it needed to. With "auto" margins, the browser figures out what the correct margins are, but also makes sure the left and right margins are the same, so that the content is centered.

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Test driving with a tank of jello

Add the two margin properties to your "starbuzz.css" file, and then reload the page. Now play with the size of the browser. Pretty nice, huh?

Narrow

Wide

So if we want our content in the correct order, we either have to live with an expanding sidebar or we have to use a jello layout? Is there any other way to do this?

With CSS, there are typically lots of ways to approach a layout, each with its own strengths and weaknesses. Actually, we're just about to look at another common technique for creating a two-column layout that keeps the content in the correct order, and avoids some of the problems of the liquid layouts. But as you'll see, there are some tradeoffs.

With this new technique, we're not going to float elements at all. Instead, we're going to use a feature of CSS that allows you to precisely *position* elements on the page. It's called *absolute positioning*. You can also use absolute positioning for some nice effects beyond just multicolumn layouts, and we'll look at an example of that, too.

To do all this, we're going to step back to the original HTML and CSS we started with in the beginning of this chapter. You can find a fresh copy of these files in the "chapter11/absolute" folder. Be sure and take another look at these files so you remember what they originally looked like. Recall that we've got a bunch of `<div>`s: one for the header, one for main, one for the footer, and also a sidebar. Also remember that in the original HTML, the sidebar `<div>` is below the main content area, where we'd optimally like to have it.

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How absolute positioning works

Let's start by getting an idea of what absolute positioning does, and how it works. Here's a little CSS to position the sidebar `<div>` with absolute positioning. Don't type this in just yet; right now we just want you to get a feel for how this works:

The first thing we do is use the position property to specify that the element will be positioned absolutely.

```
#sidebar {
    position: absolute;
    top:    100px;
    right:  200px;
    width:  280px;
}
```

Next we set top and right properties.

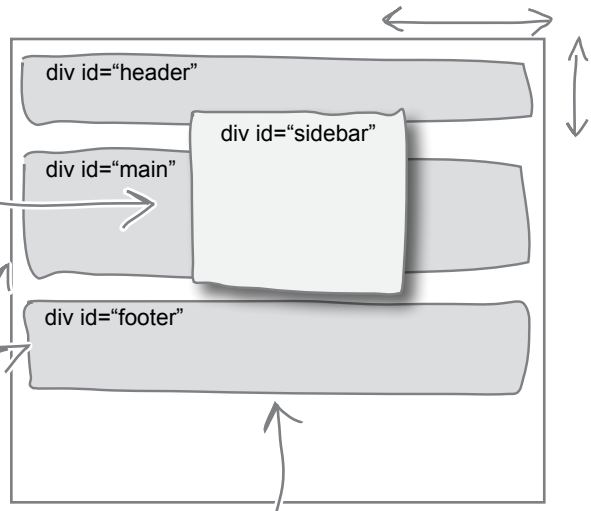
And we also give the a width.

What the CSS does

Now let's look at what this CSS does. When an element is absolutely positioned, the first thing the browser does is remove it completely from the flow. The browser then places the element in the position indicated by the `top` and `right` properties (you can use `bottom` and `left` as well). In this case, the sidebar is going to be 100 pixels from the top of the page, and 200 pixels from the right side of the page. We're also setting a width on the `<div>`, just like we did when it was floated.

The sidebar is positioned 200 pixels from the right of the page.

Because sidebar is now absolutely positioned, it is removed from the flow and positioned according to any top, left, right, or bottom properties that are specified.



And the sidebar is positioned 100 pixels from the top of the page.

Because the sidebar is out of the flow, the other elements don't even know it is there, and they ignore it totally.

Elements that are in the flow don't even wrap their inline content around an absolutely positioned element. They are totally oblivious to it being on the page.

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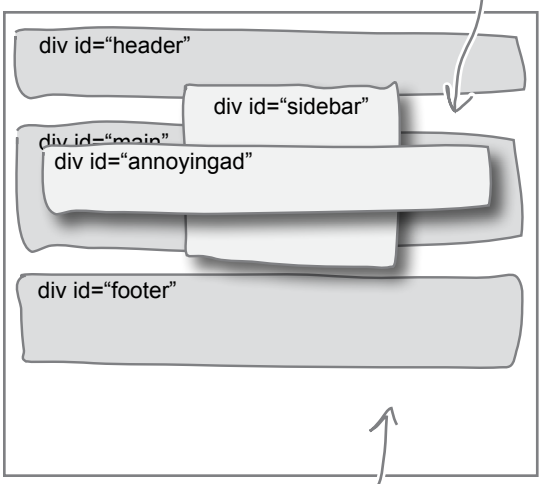
Another example of absolute positioning

Let's look at another example. Say we have another with the id "annoyingad". We could position it like this:

```
#annoyingad {
    position: absolute;
    top:    150px;
    left:   100px;
    width:  400px;
}
```

The annoying ad is being positioned 100 pixels from the left, and 150 pixels from the top. It's also a bit wider than the sidebar, at 400 pixels.

Now we have a second , positioned absolutely, 100 pixels from the left and 150 pixels from the top.



Notice the annoyingad is on top of the sidebar .

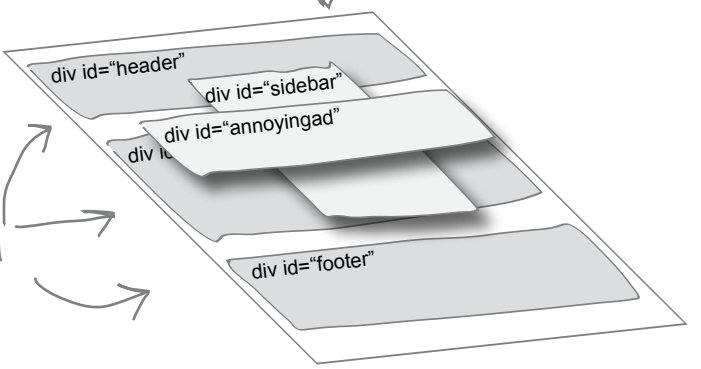
Just like with the sidebar, we've placed the "annoying ad" at a precise position on the page. Any elements underneath that are in the normal flow of the page don't have a clue about the absolutely positioned elements layered overhead. This is a little different from floating an element, because elements that were in the flow adjusted their inline content to respect the boundaries of the floated element. But absolutely positioned elements have no effect whatsoever on the other elements.

Who's on top?

Another interesting thing about absolutely positioned elements is that you can layer them on top of each other. But if you've got a few absolutely positioned elements at the same position in a page, how do you know the layering? In other words, who's on top?

Each positioned element has a property called a `z-index` that specifies its placement on an imaginary z-axis (items on top are "closer" to you, and have a bigger z-index).

The sidebar and annoyingad s are layered on the page, with the annoyingad having a greater z-index than the sidebar, so it's on top.



The header, main, and footer s are all in the flow, and flat on the page.

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Q: What is the position property set to by default?

A: The default value for positioning is "static". With static positioning, the element is placed in the normal document flow and isn't positioned by you—the browser decides where it goes. You can use the float property to take an element out of the flow, and you can say it should float left or right, but the browser is still ultimately deciding where it goes. Compare this to the "absolute" value for the position property. With absolute positioning, you're telling the browser exactly where to position elements.

Q: Can I only position s?

A: You can absolutely position any element, block or inline. Just remember that when an element is absolutely positioned, it is removed from the normal flow of the page.

Q: So, I can position an inline element?

A: Yes, you sure can. For instance, it's common to position the <img> element. You can position s, s, and so on as well, but it isn't common to do so.

Q: Are there position property values other than static and absolute?

A: There are actually four: static, absolute, fixed, and relative. You've already heard about static and absolute. Fixed positioning places an element in a location that is relative to the browser window (rather than the page), so fixed elements never move. You'll see an example of fixed positioning in a few pages. Relative positioning takes an element and flows it on the page just like normal, but then offsets it before displaying it on the page. Relative positioning is commonly used for more advanced positioning and special effects.

Q: Do I have to specify a width for an absolutely positioned element just like the floated elements?

A: No, you don't have to specify a width for absolutely positioned elements. But if you don't, by default, the block element will take up the entire width of the browser, minus any offset you specify from the left or right. This might be exactly what you want, or it might not. So set the value of the width property if you want to change this default behavior.

Q: Do I have to use pixels for positioning?

A: No—another common way to position elements is using percentages. If you use percentages, the positions of your elements may appear to change as you change the width of your browser. So, for example, if your browser is 800 pixels wide, and your element's left position is set to 10%, then your element will be 80 pixels from the left of the browser window. But if your browser is resized to 400 pixels wide, then the width will be reduced to 10% of 400 pixels, or 40 pixels from the left of the browser window.

Another common use for percentages is in specifying widths. If you don't need specific widths for your elements or margins, then you can use percentages to make both your main content area and your sidebars flexible in size. You'll see this done a lot in two- and three-column layouts.

Q: Do I have to know how to use z-indexes to use absolute positioning?

A: No, z-indexes tend to be used most often for various advanced uses of CSS, especially when web page scripting is involved, so they're a little beyond the scope of this book. But they are a part of how absolute positioning works, so it's good to know about z-index (we'll come back to touch on z-index again in just a bit).

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Using absolute positioning

We're now going to create a two-column Starbuzz page using techniques similar to those we used with the float version of the page; however, this time we'll use absolute positioning. Here's what we're going to do:

1. First we're going to make the sidebar `<div>` absolutely positioned. In fact, we're going to position it in exactly the same place that we floated it to before.
2. Next, we're going to give the main content another big margin so that the sidebar can sit on top of the margin space.
3. Finally, we're going to give this a good testing and see how it compares to the float version.

Changing the Starbuzz CSS

Remember, we are going back to the original versions of the files, which you can find in the "chapter11/absolute" folder.

Our HTML is all ready to go, and the sidebar `<div>` is right where we want it (below the important main content). All we need to do is make a few CSS changes and we'll have a sidebar that is absolutely positioned. Open your "starbuzz.css" file and let's make a few changes to the sidebar:

You can work out of the "absolute" folder, or copy the files "index.html" and "starbuzz.css" into the "starbuzz" folder and work from there, like we did.

```
#sidebar {
    background: #efe5d0 url(images/background.gif) bottom right;
    font-size:  105%;
    padding:    15px;
    margin:     0px 10px 10px 10px;
    position:   absolute;
    top:        128px;
    right:      0px;
    width:      280px;
}
```

Okay, now we're going to specify that the sidebar is absolutely positioned 128 pixels from the top, and 0 pixels from the right of the page. We also want the sidebar to have a width, so let's make it the same as the float version: 280 pixels.

You'll see where the 128 came from in a sec...

Zero pixels from the right will make sure that the sidebar sticks to the right side of the browser.

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Now we just need to rework the main

Actually, there's not much reworking to be done. We're just adding a margin like we did with the float version. So, change the right margin of the main to be 330 pixels, like you did last time.

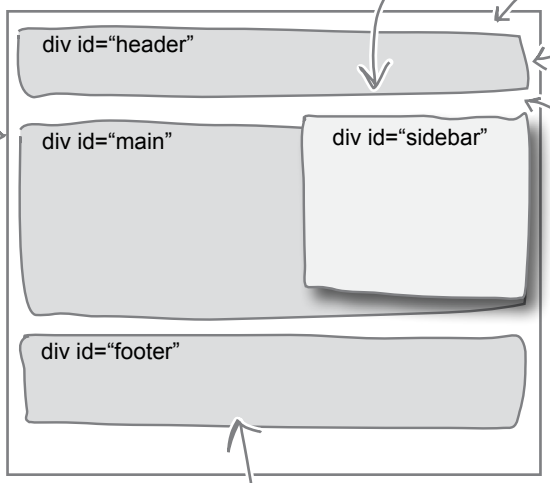
```
#main {
    background: #efe5d0 url(images/background.gif) top left;
    font-size:  105%;
    padding:    15px;
    margin:     0px 330px 10px 10px;
}
```

We're going to give the sidebar some space to be positioned over by giving the main a big margin. This is really the same technique we used with the float. The only difference is the way the sidebar is being placed over the margin.

All you need to do is make that change to your margin, and then save. But before we take this for a test drive, let's think about how this is going to work with the absolutely positioned sidebar.

We're positioning the sidebar to be 128 pixels from the top, and up against the right side of the page. Keep in mind, the sidebar has 10 pixels of margin on the right, so the background color will show through that like before.

The main is flowed just below the header, so it will align with the top of the sidebar. Also, it has a right margin that is the same size as the sidebar, so all its inline content will be to the left of the sidebar. Remember that the flowed elements don't know about the absolutely positioned elements at all, so the inline content in the flowed elements doesn't wrap around the absolutely positioned elements.



10-pixel top margin

108 pixels for the header. You can see this height set in the CSS.

10-pixel bottom margin

The sidebar needs to be 128 pixels from the top because that's exactly how much room the header takes up, including margins.

You might want to think about what happens to the footer. Because flowed elements don't know about absolute elements, we can't use "clear" anymore.

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Time for the absolute test drive

Make sure you've saved the new CSS and then reload "index.html" in your browser. Let's check out the results:

Wow, this looks amazingly like the float version; however, you know that the sidebar is being positioned absolutely.

The main content area has a right margin that is exactly the width of the sidebar, and the sidebar sits on top of that space.

As you resize the browser, the sidebar always sits 128 pixels from the top, and sticks to the right of the page.

And the sidebar has a 10-pixel right margin, so it has spacing between it and the edge of the page.

And we've still got a nice gutter between the two columns.

But we are now back to having a problem with the footer. When the browser gets wide enough, the absolutely positioned sidebar comes down over the top of the footer. Unfortunately, we can't fall back on the `clear` property this time, because flowed elements ignore the presence of absolutely positioned elements.

When the browser is wide, the vertical space of the main content area is reduced, and the sidebar can come down over the footer.

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Well, actually, you can...

And to do that, you have to use a fairly new capability of modern browsers: the *CSS table display*. What's that? CSS table display allows you to display block elements in a table with rows and columns (you'll see how in just a sec), and, by putting your content in a CSS table, you can easily create multicolumn designs with HTML and CSS.

At this point, all modern browsers support this.

Now if you are thinking "why didn't you tell us about this before?" well, it was important for you to understand how browsers flow and display content (because not every design task is going to look like two-column display). But now that you understand layouts, we can rework the page using CSS table display.

Like all the other layout solutions, even table display has its advantages and disadvantages.

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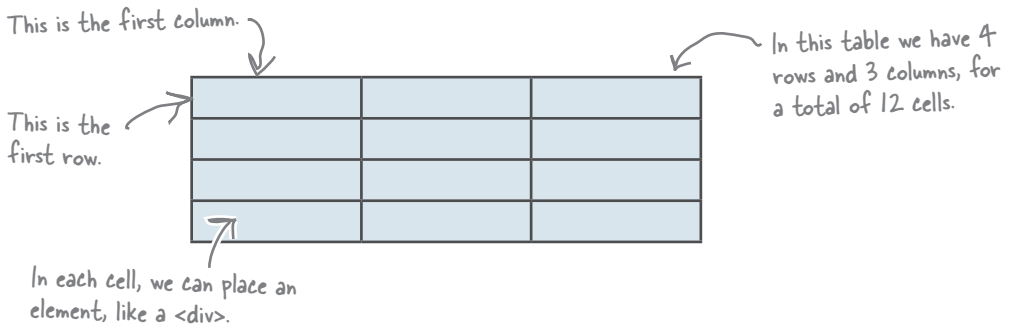
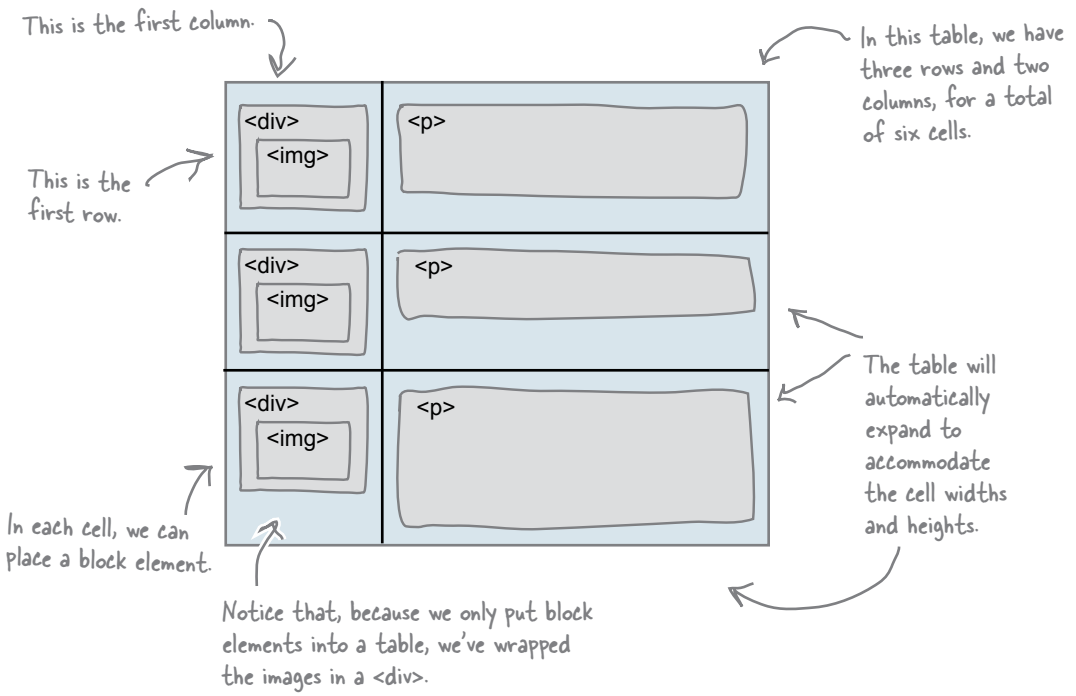
How CSS table display works

You can think of a table like a spreadsheet—a table has *columns* and *rows*, and at the intersection of each column and row we have a *cell*. In a spreadsheet table, you can put a value, like a number or some text, in each cell. With CSS table display, each cell contains an HTML block element instead.



Let's say you've got a page with three images and three paragraphs, and you want to lay them out in two columns with three rows. Here's how you'd do that conceptually, using a table:



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Sharpen your pencil

Given what you know about CSS table displays, sketch out how the two columns from the Starbuzz page, "main" and "sidebar", would fit into a table. Check the answer at the end of the chapter before moving on…

Draw your table here.

How to create the CSS and HTML for a table display

As you can imagine, we're going to need to add some CSS to tell the browser to display our columns like a table, but we also need to add some HTML. Why? We need to add a bit of structure that represents the columns and rows of the table, and the structure of the enclosing table as well.

Doing this is straightforward—all we need to do is create a `<div>` for the entire table and then one `<div>` per row. And for each column, we just need a block-level element that is placed within the row `<div>`. Let's see how the HTML is going to work, and then we'll come back to the CSS we need.

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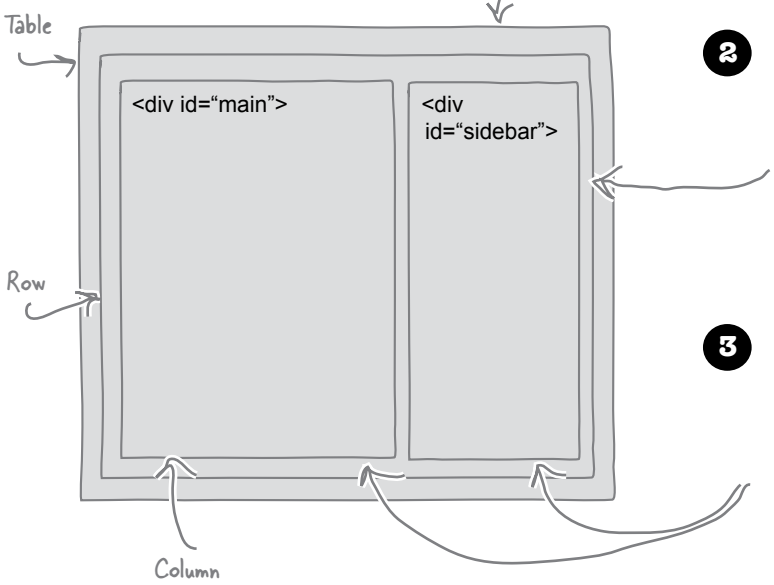
Adding HTML structure for the table display

Let's step through how we're going to add structure to support the CSS table display using HTML:

1. First, we'll create a that represents the entire table, and nest the columns and rows within that .



2. Next, for each row in the table, we'll create another that will contain the row content. For Starbuzz, we have only one row.

3. And, for each column, we just need a block element to act as that column. We already have two block elements we can use: the "main" and the "sidebar" .

Sharpen your pencil

Now it's your turn: go ahead and write the HTML you'll need for the table structure for Starbuzz below.

Write the HTML we'll need for the Starbuzz table display layout here.

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Sharpen your pencil Solution

Now it's your turn: go ahead and write the HTML you'll need for the table structure for Starbuzz below.

Here's our answer!

First, we'll wrap everything that's going to be displayed like a table in a called "tableContainer".

Then, we'll create a for the one row we need, and we'll call this "tableRow".

Finally, each column for which we have existing s "main" and "sidebar", will be displayed as a cell in the table. This is a very simple table layout because it has only two cells, but you can get a lot more complex than this if you need to.

Let's now write this in HTML...

We're not showing it, but the header is up here...

```
...
<div id="tableContainer">
  <div id="tableRow">
    <div id="main">
      ...
    </div>
    <div id="sidebar">
     ...
    </div>
  </div>
</div>
...
```

Add the new with an id "tableContainer" around the "main" and "sidebar" s.

Then add the new with an id "tableRow" also around the "main" and "sidebar" s, but nested inside the "tableContainer" .

Make sure you properly nest your closing tags!

...and the footer is down here. Make sure you don't include the header and footer in the new .

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How to use CSS to create table displays

Now that you know how to add the HTML structure to support the CSS table display, let's look at how we specify the CSS for each element to create the table display.

1. First, we added a for the table with the id "tableContainer". This contains the rows and columns. We style the "tableContainer" like this:

```
div#tableContainer {
  display: table;
}
```

The "tableContainer" is the outermost and represents the entire table structure.

2. Next, we added a for the row, with the id "tableRow". We have only one row, with two cells, so we need just one . If we had multiple rows, we'd need multiple s. We style the row like this:

```
div#tableRow {
  display: table-row;
}
```

The "tableRow" represents a row in the table. We have one row in our table, so we just need this one rule. If you have multiple rows, consider using a class instead (e.g., div.tableRow) so you can use one rule to style all the rows.

3. Finally, we used our existing "main" and "sidebar" s for the cells corresponding to each column in the row. We style these s like this:

The "main" and "sidebar" s are the columns in our table, so they each get displayed as table cells.

```
#main {
  display: table-cell;
  background: #efe5d0 url(images/background.gif) top left;
  font-size: 105%;
  padding: 15px;
  margin: 0px 10px 10px 10px;
}
#sidebar {
  display: table-cell;
  background: #efe5d0 url(images/background.gif) bottom right;
  font-size: 105%;
  padding: 15px;
  margin: 0px 10px 10px 10px;
}
```


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Meanwhile, back at Starbuzz...

It's time to add table display into Starbuzz to see how those columns are going to look. To do that, we're going to roll back to the Starbuzz HTML and CSS we created at the beginning of the chapter, so open "chapter11/tabledisplay" to get fresh copies of the HTML and CSS. Edit "index.html", and add the two `<div>`s around both the "main" `<div>` and the "sidebar" `<div>`—the outer one called "tableContainer" and the inner one called "tableRow". Next, open your "starbuzz.css" file and let's add the following to the CSS:

Refer back a couple of pages to see the HTML if you need to.

```
#tableContainer {
  display: table;
  border-spacing: 10px;
}
#tableRow {
  display: table-row;
}
#main {
  display: table-cell;
  background: #efe5d0 url(images/background.gif) top left;
  font-size: 105%;
  padding: 15px;
  margin: 0px 10px 10px 10px;
  vertical-align: top;
}
#sidebar {
  display: table-cell;
  background: #efe5d0 url(images/background.gif) bottom right;
  font-size: 105%;
  padding: 15px;
  margin: 0px 10px 10px 10px;
  vertical-align: top;
}
```

The display: table property tells the "tableContainer" that it will be laid out like a table.

The border-spacing property adds 10px of border spacing to the cells in the table. Think of border-spacing like margin for regular elements. And because we're using border-spacing on the cells, we no longer need the margins on the s (see below).

The "tableRow" is the first (and only) row in our table.

Both the "main" and the "sidebar" are the cells in our table. "main" is in the first column of the "tableRow" (because it comes first in the HTML), and "sidebar" is in the second column.

We can remove the margins on both "main" and "sidebar".

And we need to add a property, vertical-align, that makes sure all the content in both table cells is aligned to the top of the cell (as opposed to the middle or the bottom).

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A quick test drive...

This is great! Our two columns look (almost) perfect. Try making the browser wider, and then narrower. Notice that both columns are always equal in height and we no longer have the problem with a column overlapping the footer. And we've got our content in the correct order for mobile users!

There's only one tiny little problem, which is easily fixed: notice that the spacing between the header and the columns, as well as the footer and the columns, is just a bit too large…

Almost perfect! The only remaining issue is the extra space here...

...and here.

What's the problem with the spacing?

We currently have a 10px bottom margin on the "header" `<div>`, and a 10px top margin on the "footer" `<div>`. Before we added the table layout, we were specifying the margins of both the "main" and "sidebar" `<div>` to have a 0px top margin, so the total margin between them and the "header" is 10px, and a 10px bottom margin. Now, remember that the vertical margin's block elements sitting next to each other collapse—meaning that even though we had 10px of margin on the bottom of the columns and 10px of margin on the footer, this margin collapses into 10px, so the total space between the columns and footer is also 10px.

When we removed the margins from the "main" and "sidebar" `<div>`s, we created the 10px of spacing using the `border-spacing` property in the "tableContainer" `<div>` instead. This adds 10px of space between cells, as well as 10px of space around the edges.

But the space created by `border-spacing` and a margin does *not* collapse! So we ended up with 20px of space between the header and the columns, as well as 20px of space between the columns and the footer. Fortunately, it's really easy to fix.

We've got 10px of border spacing at the top and bottom of the table, and 10px of margin on the header and footer. The margins don't collapse with the border spacing, so we've got 20px of space where we want 10px.

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Fix the spacing

To fix the spacing between the header and the columns, and the footer and the columns, all we have to do is change the bottom margin of the header to be 0px and the top margin of the footer to be 0px. We currently specify all four sides of margin with the shortcut rule `margin: 10px` in the rules for both the header and the footer, so instead, we'll expand that margin property to specify each side separately so we can specify 10px for all sides except the one next to the columns. Like this:

```
#header {
  background-color: #675c47;
  margin: 10px;
  margin: 10px 10px 0px 10px;
  height: 108px;
}

#footer {
  background-color: #675c47;
  color: #efe5d0;
  text-align: center;
  padding: 15px;
  margin:  10px;
  margin:  0px 10px 10px 10px;
  font-size: 90%;
}
```

Instead of having 10px on all sides of the header, we now have 10px on all sides except the bottom side, which has 0px.

Likewise, we now have 10px of margin on all sides of the footer except the top.

A final test drive of our table display

With this change, our columns are now perfect! We have 10px of spacing between all the pieces and the columns line up evenly, even if you expand or narrow the browser window.

While `display: table` won't always be the right tool for your layout needs, in this case, it's the best solution to get two even columns of content in the Starbuzz page.

Perfect!

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Exercise

The Starbuzz CEO has decided to add a drinks menu column to the Starbuzz Coffee web page. He wants the new column to go on the left side, and be 20% of the width of the browser window. Your job is to add the new HTML to the existing page in the correct position, and then finish up the CSS below to make sure it displays as a table cell, like the other two columns do. Check your solution at the end of the chapter.

Here's how the CEO wants the Starbuzz page to look with the new column on the left containing the drinks menu.

The HTML for the menu

```
<div id="drinks">
  <h1>BEVERAGES</h1>
    <p>House Blend, $1.49</p>
    <p>Mocha Cafe Latte, $2.35</p>
    <p>Cappuccino, $1.89</p>
    <p>Chai Tea, $1.85</p>
  <h1>ELIXIRS</h1>
    <p>
      We proudly serve elixirs brewed by our friends
      at the Head First Lounge.
    </p>
    <p>Green Tea Cooler, $2.99</p>
    <p>Raspberry Ice Concentration, $2.99</p>
    <p>Blueberry Bliss Elixir, $2.99</p>
    <p>Cranberry Antioxidant Blast, $2.99</p>
    <p>Chai Chiller, $2.99</p>
    <p>Black Brain Brew, $2.99</p>
</div>
```

The new CSS...you need to finish it up!

```
#drinks {
    ________________________;
    background-color: #efe5d0;
    width: 20%;
    padding: 15px;
    vertical-align: top;
}
```

Fill in this blank to get the drinks to display as the first column in the page.

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Q: So, I know we're not covering HTML tables until later in the book, but is the CSS display: table similar to using HTML tables?

A: It is similar in the sense that you're creating structure in your HTML that you can map to the rows and columns of a table. But unlike HTML tables, CSS display-table is all about presenting the content in that structure using a table-like layout. HTML tables are for *tabular data*: data that should be structured as a table. So, using CSS display-table is a way of creating a certain kind of presentation layout, while HTML tables are all about structuring your data. You'll learn all about HTML tables in Chapter 13.

Q: What do I do if I need more than one row in my table display?

A: If you need to display content in multiple rows, then you just add more HTML structure to support that. If you take a look at the Starbuzz HTML, you'll see we have two columns (or three, after you add the Beverages column) in one row. To add another row, you'd add another similar to the "tableRow" , nested inside the "tableContainer" , and containing the same number of columns as the first row. You can keep adding rows by adding more <divs> like this.

Q: Why did we add the vertical alignment to each cell in the CSS with vertical-align: top?

A: We added vertical-align: top to each table cell to make sure that all the content aligns with the top of the cell. If each cell is aligned this way, then the content in each of our Starbuzz page columns should align at the top, which makes for a more professional-looking presentation. If you don't add a vertical alignment, you may find the default alignment in your browser is set to middle instead. In some cases, that might be what you want, of course! You can set the vertical alignment to top, middle, or bottom.

Q: Does it matter how much content I put in a cell?

A: Not really. You'll probably want to make sure that no one column has so much more content than other columns that your page looks unbalanced, but ultimately, it's up to you and how you want your page to look.

Q: Can we control the width of the columns?

A: Yes, you have some control over the width of the columns with the width property. In the exercise to add the Beverages column that you just did, you probably noticed that we set the width of the column to 20%. You can set the width of each column like this (and it's a good idea to make sure the widths add up to 100%!). By using percentages, your table will still expand and contract appropriately as you resize the browser window.

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Strategies for your CSS layout toolbox

As you've seen, there are a variety of methods you can use to lay out your pages using HTML and CSS. And we didn't have to change the HTML much to change the layout of the page; other than moving a piece of content around (for handling the floating sidebar), and adding a couple of `<div>`s (for the table display layout), you handle the *presentation* of your content entirely with your CSS. That's really the idea: your HTML should be all about *structuring* your content, and the CSS is what handles the layout. Which method you choose for doing that layout is up to you and is going to depend on the kind of layout you choose and how flexible you want it to be.

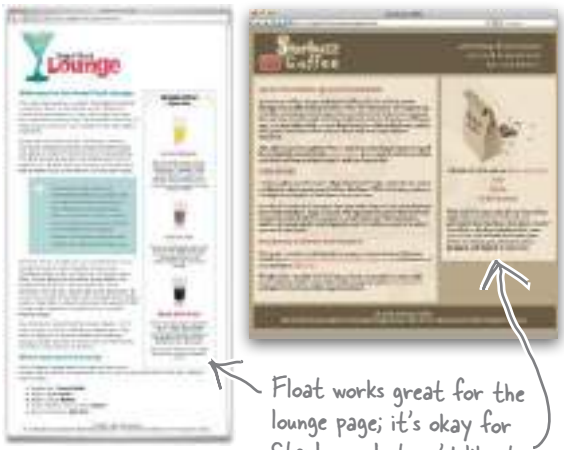
Let's review.

The Floating Layout

We used **float** to lay out the lounge page and float the elixirs `<div>` to the right of the main content in the page. In this case, `float` was perfect because we wanted the main content to flow around the elixirs `<div>`, which it did just beautifully. We haven't used it this way yet, but `float` also works great for floating images within a paragraph of text, and having the text flow around the image.

We then used `float` to float the sidebar `<div>` in the Starbuzz page, and used `clear` to make sure that the floating sidebar didn't overlap with the footer.

The big downside is that we have to move the entire `<div>` we're floating above the main content of the page, which isn't always optimal if that ordering doesn't reflect the relative importance of the content in the page. Another potential downside is that it's impossible to create two equal columns of content with `float`, so if that's your goal, you'll need another solution.



Float works great for the lounge page; it's okay for Starbuzz, but we'd like to keep the sidebar content below the main content and have equal columns.

The Jello Layout

Next we created a **frozen** layout by wrapping a fixed-size `<div>` around all the content in the page, and then we made it **jello** by allowing the margins to expand with the `auto` property value. This makes for a great-looking layout, and lots of pages on the Web use this design; for instance, you'll see a lot of blogs set up this way. This also solved the problem of our content ordering. The disadvantage here is that the content doesn't expand to fill the entire browser window (which many people don't find to be a disadvantage at all).

Jello gives you a nicely centered, fixed-size area of content with expandable margins.

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Strategies for your CSS layout toolbox (continued)

The Absolute Layout

We then used **absolute positioning** to get back to a liquid layout, and this also allows us to keep our content in the order we want. By setting the sidebar to a specific width, and positioning it to the right of the main content, we have a main content area that expands and contracts with the size of the page, and a sidebar that stays fixed in size and is anchored to the right side of the browser window. This is a great choice for layouts when you want one part of your page to be fixed in size and one part to expand and contract, or when you need an element to be located at a precise location (we'll see how to do that shortly!).

The downside for the Starbuzz page, however, is that the sidebar overlaps the footer again when the browser is wide. So we continued in our quest for two perfect columns, and moved on to…

Absolute gives you a nice liquid main content area with a fixed sidebar.

The Table Display Layout

With the **table display** layout, we hit the jackpot of layouts for Starbuzz. We did have to add a couple of `<div>`s to our HTML structure to get it to work right, but that paid off with two perfectly aligned columns that expand and contract beautifully with the size of the browser window.

In this case, the structure we added to the page was purely in support of the layout; it didn't add any meaning to the page. You'll find that `<div>` is often used that way (and in fact, when you get to the next chapter, you'll see this is even more true today than it was just a few years ago). But don't go `<div>` crazy; you want to pick the best layout for your needs and add as few `<div>`s as necessary to get the layout you want.

Table display layout isn't always the right choice for layout, but for Starbuzz, it works perfectly and even let us easily expand to add a third column for the Beverages menu. Nice!

With table display, we got the even columns we wanted.

Table display is easy to expand to more columns (or rows!).

There are as many page designs on the Web as there are designers, but many of those designs are based on the layouts you've learned about here (or some variation of these). You now have several strategies in your layout toolbox to choose from, so you're in good shape to handle just about any layout job your boss might throw at you!

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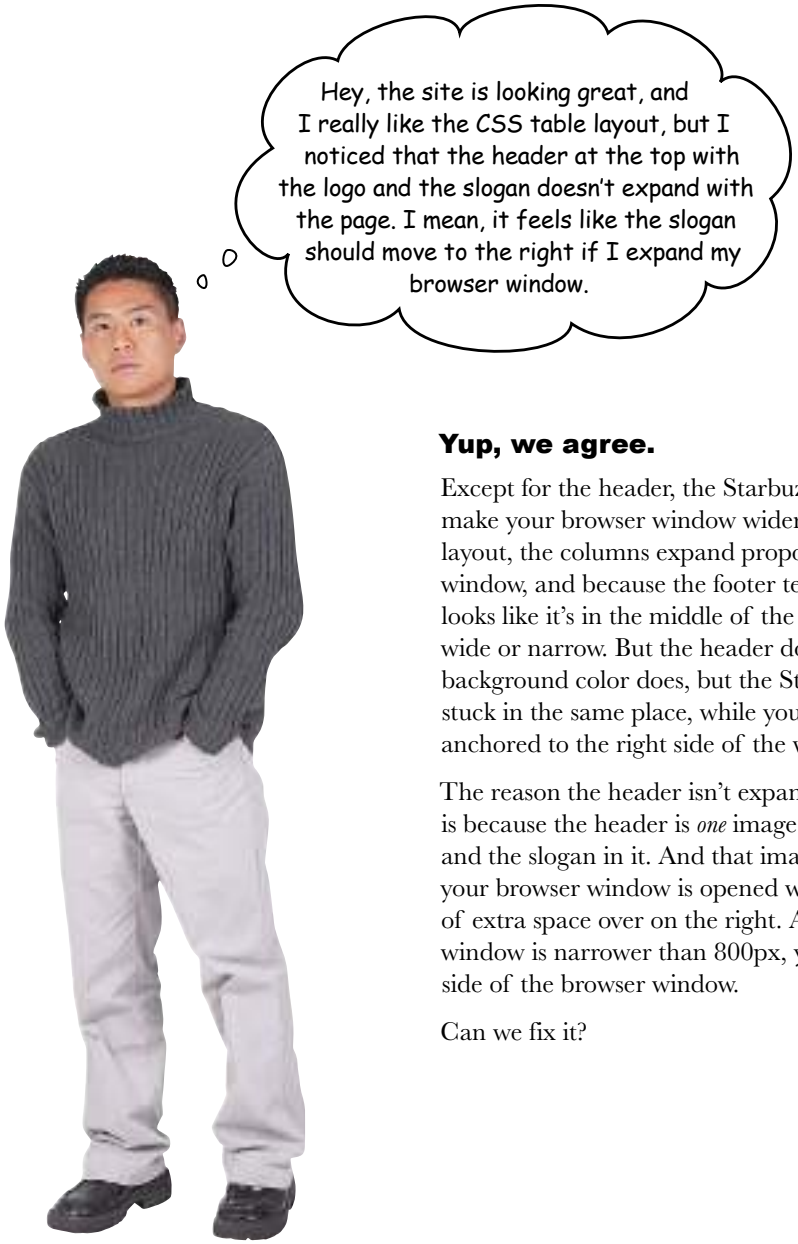

Yup, we agree.

Except for the header, the Starbuzz page expands nicely as you make your browser window wider. Thanks to the CSS table layout, the columns expand proportionally as you expand the window, and because the footer text is centered, the footer always looks like it's in the middle of the page, whether the page is wide or narrow. But the header doesn't expand as nicely. The background color does, but the Starbuzz slogan always seems stuck in the same place, while you might expect that it would be anchored to the right side of the window.

The reason the header isn't expanding with the rest of the page is because the header is *one* image with both the Starbuzz logo and the slogan in it. And that image is exactly 800px wide. If your browser window is opened wider than 800px, you see a lot of extra space over on the right. And likewise, if your browser window is narrower than 800px, you'll see the image fall off the side of the browser window.

Can we fix it?

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Problems with the header

Go ahead and play with the page a bit by opening your browser window wider than the header image, and then narrower than the header image. You'll see that the header isn't working quite like we'd like it to yet.

When the browser window is more than 800px wide, you get all this extra space over here to the right.

And when the browser is narrower than 800px wide, the slogan part of the header image falls off the edge of the browser window!

The rest of the page resizes nicely as you widen and narrow the browser window.

BRAIN POWER

If we split the header image into two different images, one with the logo and one with the slogan, can you think of ways you might lay out the two images in the element so they are positioned correctly (that is, the logo stays on the left of the header, while the slogan is always anchored to the right part of the header, even if you open up your browser window)?

We can easily split the header into two gif images (they both have a transparent background with a matte that works perfectly with our coffee-colored background color in the header).

...providing all the caffeine you need to power your life. just drink it.

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Fixing the header images with float

It's often true that there are multiple strategies to solving a layout problem with CSS, and that's certainly the case here. The way we're going to solve it is to use `float`. You already used `float` once, to lay out part of the Starbuzz page, before we switched to using the CSS table layout. But there's no reason you can't mix and match different strategies, like table display with `float` in the same page; in fact, it's very common. So let's take a look at how we're going to do this.

1 Split the header image into two images

We already did this for you; you'll find the images "headerLogo.gif" and "headerSlogan.gif" in the "chapter11/starbuzz/images" folder.

headerLogo.gif

headerSlogan.gif

...providing all the caffeine you need to power your life. just drink it.

2 Update your HTML to use these images

Next, you need to update your HTML to replace the existing header image, which is one big 800-pixel-wide image, with the two images we created in Step 1. We'll go ahead and give each image an id that we'll use to select each of them in our CSS.

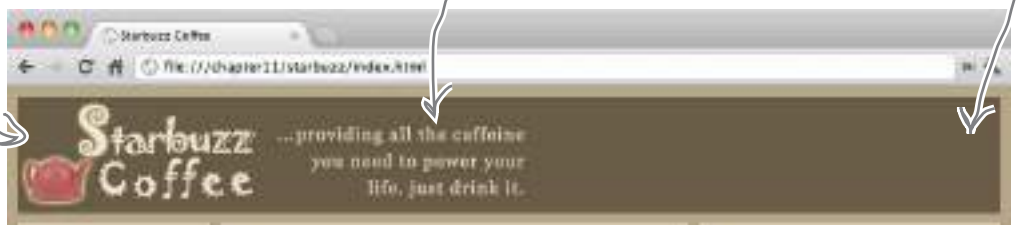
```
<div id="header">
  <img src="images/header.gif" alt="Starbuzz Coffee header image">
  <img id="headerLogo"
       src="images/headerLogo.gif" alt="Starbuzz Coffee logo image">
  <img id="headerSlogan"
       src="images/headerSlogan.gif"
       alt="Providing all the caffeine you need to power your life.">
</div>
```

3 Fix the images with CSS

Finally, you need to get the images laid out in the header correctly. If you load the page now, you'll see both images in the header, right next to each other over on the left side of the page.

The logo image looks okay where it is...

But now, the slogan image is right next to the logo image. We need to move it over here with CSS.



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This CSS is so easy you could probably do it in your sleep, after all the layout experience you've had in this chapter already. Go ahead and write the CSS to fix the images in the header. You know you're going to use float; fill in the blanks below with the rest of the rule you need to get the images into the right place. Check your answer at the end of the chapter before you go on.

```
_______________________ {
    float: ________;
}
```

Test drive your float

Get your CSS updated in "starbuzz.css" and reload the Starbuzz page. You should see the header slogan image all the way over on the right side of the page, just where it should be, and, better yet, it stays over on the right even if you open your browser really wide. Success!

Now the slogan image is all the way over on the right, and it stays there, even if you change the browser window size.

How float works in the header

Remember the steps for how to float an element from earlier in the chapter:

Give the element an identity. We gave the image we wanted to float the id "headerSlogan". Check.

Give the element a width. We didn't actually have to do that explicitly this time (although you could). Why? Because an image element has a specific width by default: it's the width of the image itself. CSS recognizes that the image has a width, so we don't have to specify it ourselves.

Float the element. Check, we floated it. The `<img>` is nested in the "header" `<div>`, so it floats up to the top right of the `<div>`. But remember, we set the height of the header to be exactly the same as the height of our two images. And, as we explained before, the other inline content in the page will flow around the floated element. In this case, the other inline content in the header is the logo image, which happens to also be exactly the same height as the slogan image and the header. So the two images line up perfectly!

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Q: Why didn't we have to add "clear: right" to the "tableContainer" below the header?

A: Because the image we floated is the same exact height—108px—as the other image in the header, so there's no room for the other content in the page to move up and flow around the floated image. Both images take up the exact same amount of vertical space, so the other elements in the page stay firmly in their places.

Q: What if I float an image that's in a paragraph of text?

A: Then the text will flow around the image. It works just like when we floated the elixirs in the lounge; remember how the text in the rest of the page flowed around that ? Same thing if you float an image.

Q: Could we have positioned the header images using one of the other layout strategies we talked about?

A: Yes, indeed. There is usually more than one way of doing things in CSS. Another strategy might have been to use absolute positioning. We'll look at how to absolutely position an image next.

Well, we could just throw this as an image into any old paragraph on the page, but the CEO really wants this to be noticeable on the page. What if we could place the award on the page like this?

Not only does that look great, but it's exactly what the CEO wants. But how? Is this another situation for using `float`? Or are we going to need another strategy?

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Adding the award

Notice that the award is sitting in a position that overlaps both the header and the main part of the page. It would be pretty tricky to get a floated image into this position. Not only that, but we know the award shouldn't affect the flow of any other elements in the page.

This sounds like a job for absolute positioning. After all, by using absolute positioning you can place it anywhere you want on the page, and since it isn't in the flow it won't affect any other element on the page. Seems like an easy addition to make to the page without disrupting what's already there.

Let's give it a try. Start by adding a new `<div>`, just below the header (the CEO thinks this is pretty important, so it should be up high in the order of content). Here's the `<div>`:

```
<div id="award">
    <img src="images/award.gif"
         alt="Roaster of the Year award">
</div>
```

The contains the image of the award.

Positioning the award

We want the award to sit just about in the middle of the page when the browser's open to 800 pixels (a typical size for browser widths) and just overlapping the main content `<div>`.

So we're going to use the `top` and `left` properties to position the award 30 pixels from the top, and 365 pixels from the left.

```
#award {
    position: absolute;
    top:      30px;
    left:     365px;
}
```

We're using an absolute position for the award that is 30 pixels from the top and 365 pixels from the left.

Add this CSS to your "starbuzz.css" file, save, and reload the web page. You'll see the award image appear like magic, right where we want it. Make sure you resize the browser to see how the award displays.

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Q: Seems like absolute positioning is better than float because I have more control over where the elements go. Should I prefer absolute positioning over floating?

A: Not really; it just depends on what you need. If you really need an element to appear at a precise position in the page, then absolute positioning is the way to go. But if you want to, say, have text flow around an image, you can't easily do that with absolute positioning; in that case, you'll definitely want to use float. You'll find uses for both fairly regularly.

Q: I was playing with a couple of absolutely positioned elements, and one always is displayed on top of the other. Is there a way I can change which one is on top?

A: Yes, every positioned element has what is called a "z-index," which is the ordering of the elements on an imaginary z-axis (think of it as pointing out of your screen). You use it like this:

```
#div1 {
    position: absolute;
    top:      30px;
    left:     30px;
    z-index:  0;
}
#div2 {
    position: absolute;
    top:      30px;
    left:     30px;
    z-index:  1;
}
```

Those rules would place the element with id "div2" on top of the element with an id "div1".

Q: How do I know what z-index each element on the page is by default?

A: You don't really, unless you inspect the CSS the browser computes for each element in the page with developer tools. But most of the time you won't care about the z-index of elements unless you are specifically layering them or you run into a situation like we did with the award. Usually just setting the z-index to 1 is good enough to make sure an element is above other elements in the page, but if you have multiple elements you are positioning and layering yourself, you'll have to be a little more deliberate about the z-index values.

Q: Is there a maximum z-index value?

A: Yes, but it's a very large number, and practically, you'll never need your z-index values to go that high.

Q: What about negative z-index values, can you have z-index values of, say, –1?

A: Yes, you can! The same rules apply (that is, the more positive and larger the value, the higher the layer, and the closer it is to you on the screen).

Q: Can any element have a z-index?

A: No, only elements that have been positioned with CSS using absolute, relative, or fixed positioning. You'll see an example of fixed positioning next!

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Just the words we've been waiting for: "right in the customer's face."

Why? Because it's going to give us the opportunity to try a little *fixed* positioning. This is the last kind of positioning we're going to use in the chapter, so let's make it fun. What we're going to do is put a coupon on the page that always stays on the screen, even if you scroll. Is this a great technique to make your users happy? Probably not, but work with us here…it is going to be a fun way to play with fixed positioning.

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How does fixed positioning work?

Compared to absolute positioning, fixed positioning is pretty straightforward. With fixed positioning, you specify the position of an element just like you do with absolute positioning, but the position is an offset from the edge of the browser's *window* rather than the *page*. The interesting effect this has is that once you've placed content with fixed positioning, it stays right where you put it and doesn't move, even if you scroll the page.

Impress friends and coworkers by referring to the browser window as the viewport. Try it—it works, and the W3C will nod approvingly.

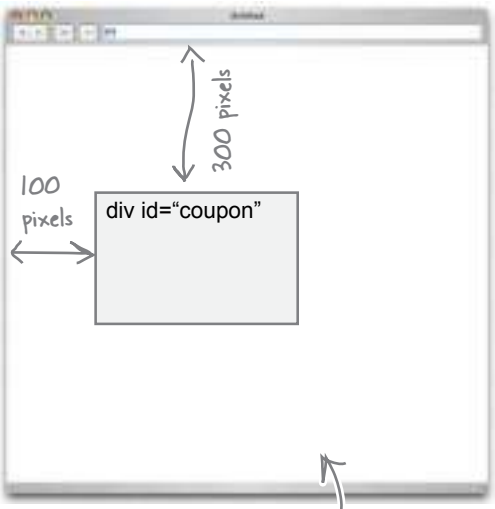
So, say you have a `<div>` with an id of "coupon". You can position the `<div>` fixed to a spot 300 pixels from the top of the viewport, and 100 pixels from the left side, like this:

Here's the id selector for the coupon .

We're using fixed positioning.

```
#coupon {
    position: fixed;
    top:      300px;
    left:     100px;
}
```

Position the coupon 300 pixels from the top, and 100 pixels from the left. You can also use right and bottom, just like with absolute positioning.



Here's where the element gets positioned within the viewport.

Once you've got an element positioned, then comes the fun: scroll around…it doesn't move. Resize the window…it doesn't move. Pick up your monitor and shake it…it doesn't move. Okay, just kidding on the last one. But the point is, fixed-position elements don't move; they are there for good as long as the page is displayed.

Now, we're sure you're already thinking of fun things to do with fixed positioning, but you've got a job to do. So let's get that coupon on the Starbuzz page.

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Putting the coupon on the page

Now we're going to get the Free Coffee Coupon on the page.
Let's start by creating a for the coupon to go into:

Here's the with an id of "coupon".

Inside we've got an image of the coupon, which you'll find in the "chapter11/starbuzz/images" folder.

```
<div id="coupon">
    <a href="freecoffee.html" title="Click here to get your free coffee">
       <img src="images/ticket.gif" alt="Starbuzz coupon ticket">
    </a>
</div>
```

And we've wrapped the image in an <a> element so that users can click on the image to be taken to a page with a coupon they can print.

Go ahead and add this at the bottom of your "index.html" file, just above the footer. Because we're going to position it, the placement in the HTML will only matter to browsers that don't support positioning, and the coupon isn't important enough to have at the top.

Now let's write the CSS to position the coupon:

```
#coupon {
    position: fixed;
    top: 350px;
    left: 0px;
}

#coupon a, img {
    border: none;
}
```

We're setting the coupon to fixed positioning, 350 pixels from the top of the viewport, and let's put the left side right up against the edge of the viewport. So we need to specify 0 pixels from the left.

We need to style the image and the links, too; otherwise, we may have borders popping up on the image because it is clickable. So, let's set the border on the image to none, and do the same on the links. We're using the same property for both, so we can combine the rules into one.

Remember that we have a rule in the CSS that says to turn off text-decoration, and use a border to underline links instead. Here, we're overriding that rule for the link in the coupon and saying we don't want any border on the link. Go back and look at the original CSS if you need to remind yourself of the other rules for the links.

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Putting the coupon on the page

Add the new coupon rules to your "starbuzz.css" file, save, and then reload the page. You may need to make the browser smaller to be able to see that the coupon stays put even when you scroll. Clicking on the coupon should take you to the "freecoffee.html" page.

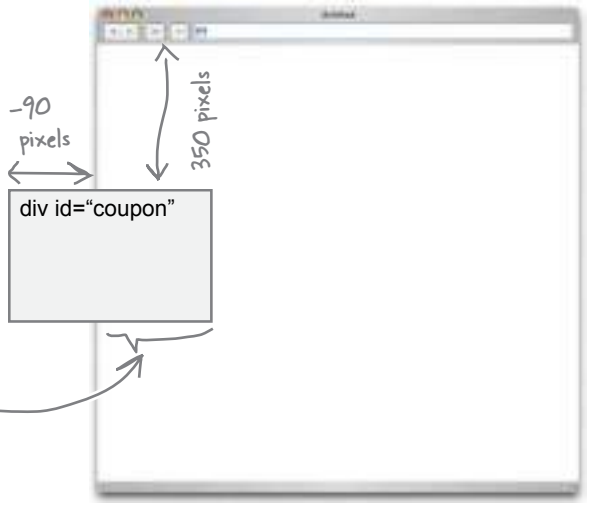
You know, this looks great, but it might just be even more snazzy if the coupon was offset to the left, so it looks like it's coming out of the side of the viewport. Now, we *could* get into our photo editing software and cut off the left side of the image to create that effect. Or we could just use a negative offset so that the left side of the image is positioned to the left of the edge of the viewport. That's right, *you can do that*.

Using a negative left property value

Specify a negative property value just like you do a positive one: just put a minus sign in front. Like this:

```
#coupon {
    position: fixed;
    top: 350px;
    left: -90px;
}
```

By specifying –90 pixels, we're telling the browser to position the image 90 pixels to the left of the edge of the viewport.



The browser will gladly position the image to the left of the viewport for you, and only the part of the image that is still on the screen will be viewable.

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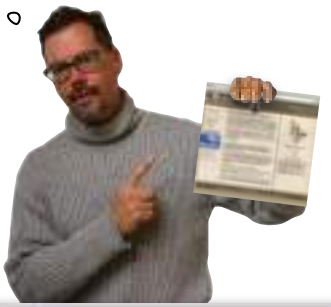
A rather positive, negative test drive

Make sure you've put in the negative left property value, save, and reload the page. Doesn't that look slick? Congrats, you've just achieved your first CSS special effect. Watch out, George Lucas!

Just remember, using fixed positioning to cover up your content is not the most user-friendly thing to do, but it is FUN.

Can you believe how good this site looks? I mean, look at where it started compared to now. Okay, but we've still got our work cut out for us. I've got big ideas...I want to start a blog, and we need to build the Bean Machine!



WOW! What a difference!

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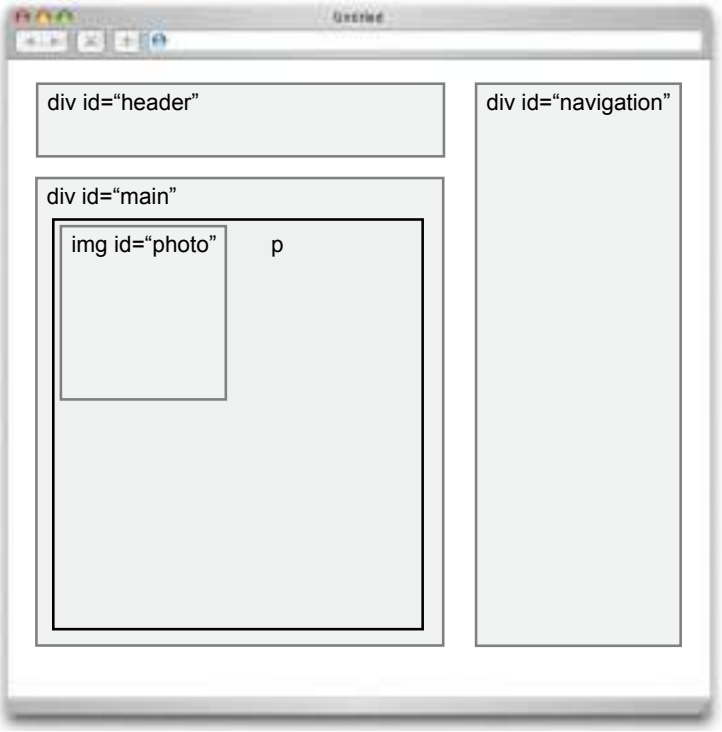
Sharpen your pencil

Time to put all this knowledge about floating and absolute positioning to the test! Take a look at the web page below. There are four elements with an id. Your job is to correctly match each of these elements with the CSS rules on the right, and fill in the correct id selector for each one. Check your answers at the end of the chapter.



Fill in the selectors to complete the CSS.

```
.............................  {
    margin-top:   140px;
    margin-left:  20px;
    width:        500px;
}

.............................  {
    position: absolute;
    top:      20px;
    left:     550px;
    width:    200px;
}

.............................  {
    float: left;
}

.............................  {
    position: absolute;
    top:      20px;
    left:     20px;
    width:    500px;
    height:   100px;
}
```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Q: The fixed coupon is cool, but kind of annoying. Is there another way we could position it so it doesn't overlap content, say at the bottom of the Beverages column?

A: Sure. You could position the coupon at the bottom of the Beverages column using something called *relative* positioning. We didn't cover this kind of positioning, but it's similar to absolute except that the element is left in the flow of the page (where it would normally be), and then shifted by the amount you specify. You can shift the element using top, left, bottom, or right, just like with absolutely positioned elements. So, let's say you wanted the coupon below the drinks in the Beverages column: you'd move the coupon so it's nested in the "drinks" at the bottom, and then set the position property to relative. After that, it's up to you to put the coupon precisely where you want it; you could position it 20px below the drinks with top: 20px, and hanging off the left side of the page with left: –90px (just like we did with fixed).

Q: So the four kinds of positioning are static, absolute, fixed, and relative?

A: That's right. *Static* is what you get by default if you don't specify any positioning. It leaves everything to flow as normal into the page. *Absolute* takes an element completely out of the flow of the page and allows you to position it at an absolute position relative to the closest positioned parent element (which is <html> unless you specify one yourself); *fixed* positions an element at a specific, fixed position relative to the browser window; and *relative* positions an element relative to its containing element by leaving it in the normal flow, and then shifting it over by an amount you specify.

You can also use these positioning techniques together. For instance, remember how we said the absolutely positioned elements are positioned relative to the closest positioned parent? You could absolutely position a within another by positioning the outer with relative (leaving it in the flow), and then positioning the inner with absolute, allowing you to position it relative to the parent .

As you can see, there is a huge variety in the ways you can position elements with CSS positioning.

Q: Could you position an element completely off screen if you wanted?

A: Yes! For instance, the coupon image is 283 pixels wide, so if you set the left position to –283px, the coupon would disappear. It's still there on the page; it's just not visible in the viewport. Remember, the viewport is the visible area of the page.

Q: What if we want to animate elements, like if we wanted to show the coupon sliding into the page from the left? Is that possible with CSS?

A: Actually, it is, and we're glad you asked. It's beyond the scope of this book to get into CSS animation, but CSS3 introduced basic animation for elements with the transform and transition features, which is exciting for us web geeks. It's fairly limited, but you can do some pretty cool things with CSS animation. If you want more than what you can do with CSS, you'll have to use JavaScript, and that's a whole other topic. We give you a brief introduction to CSS transforms and transitions in the appendix just to whet your appetite.

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BULLET POINTS

- Browsers place elements in a page using flow.
- Block elements flow from the top down, with a linebreak between elements. By default, each block element takes up the entire width of the browser window.
- Inline elements flow inside a block element from the top left to the bottom right. If more than one line is needed, the browser creates a new line, and expands the containing block element vertically to contain the inline elements.
- The top and bottom adjacent margins of two block elements in the normal page flow collapse to the size of the larger margin, or to the size of one margin if they are the same size.
- Floated elements are taken out of the normal flow and placed to the left or right.
- Floated elements sit on top of block elements and don't affect their flow. However, the inline content respects the boundaries of a floated element and flows around it.
- The clear property is used to specify that no floated elements can be on the left or right (or both) of a block element. A block element with clear set will move down until it is free of the block element on its side.
- A floated element must have a specific width set to a value other than auto.
- A liquid layout is one in which the content of the page expands to fit the page when you expand the browser window.
- A frozen layout is one in which the width of the content is fixed, and it doesn't expand or shrink with the browser window. This has the advantage of providing you more control over your design, but at the cost of not using the browser width as efficiently.
- A jello layout is one in which the content width is fixed, but the margins expand and shrink with the browser window. A jello layout usually places the content in the center of the page. This has the same advantages as the frozen layout, but is often more attractive.
- There are four values the position property can be set to: static, absolute, fixed, and relative.
- Static positioning is the default, and places an element in the normal flow of the page.
- Absolute positioning lets you place elements anywhere in the page. By default, absolutely positioned elements are placed relative to the sides of the page.
- If an absolutely positioned element is nested within another positioned element, then its position is relative to the containing element that is positioned.
- The properties top, right, bottom, and left are used to position elements for absolute, fixed, and relative positioning.
- Absolutely positioned elements can be layered on top of one another using the z-index property. A larger z-index value indicates it is higher in the stack (closer to you on the screen).
- Fixed-position elements are always positioned relative to the browser window and do not move when the page is scrolled. Other content in the page scrolls underneath these elements.
- Relatively positioned elements are first flowed into the page as normal, and then offset by the specified amount, leaving empty the space where they would normally sit.
- With relative positioning, left, right, top, and bottom refer to the amount of offset from the element's position in the normal flow.
- CSS table display allows you to lay out your elements in a table-like layout.
- To create a CSS table display, use a block element for the table, block elements for the rows, and block elements for the cells. Typically, these will be elements.
- Table display is a good layout strategy for multicolumn layouts where even columns of content are needed.

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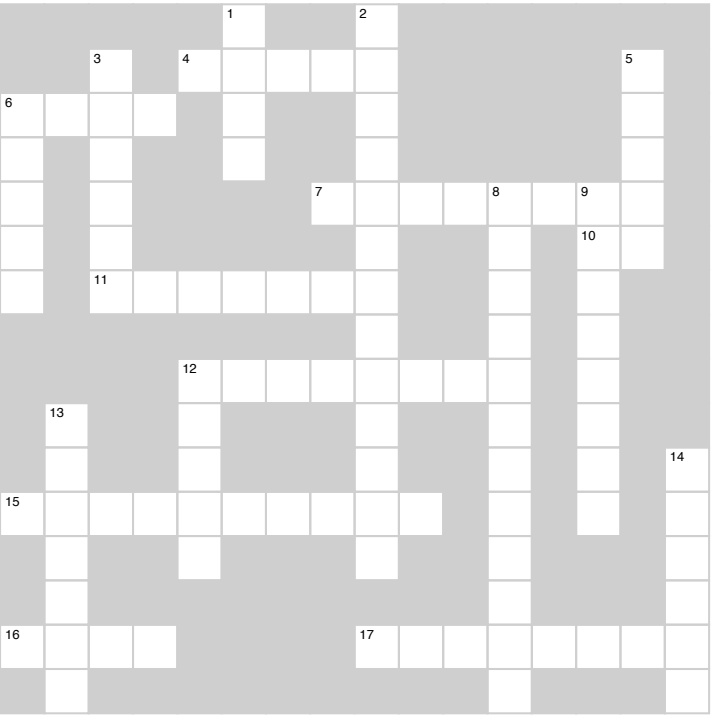
HTMLcross

This has been a turbo-charged chapter, with lots to learn. Help it all sink in by doing this crossword. All the answers come from the chapter.



Across

4. State between liquid and frozen.
6. Method browser uses to position static elements on the page.
7. This kind of offset was used on the coupon for a special effect.
10. Usually used to identify an element that is going to be positioned.
11. When boxes are placed on top of each other, these collapse.
12. When you place two inline elements next to each other, their margins don't _____.
15. Absolute positioning is relative to the positioned _____ block.
16. Inline elements are flowed from the top _____.
17. A positioning type that keeps elements in the flow.

Down

1. Special inline elements that get grouped together into boxes as the page is laid out.
2. Use _____ to create space between cells in a table display.
3. Block elements are flowed top to _____.
5. Type of positioning that is relative to the viewport.
6. Removes element from the flow, and sets it to one side.
8. In general, _____ is a better technique for column layouts.
9. Another name for the browser window.
12. Property used to fix footer overlap problems.
13. Inline content flows around _____ elements.
14. Property that describes the layering behavior of positioned elements.

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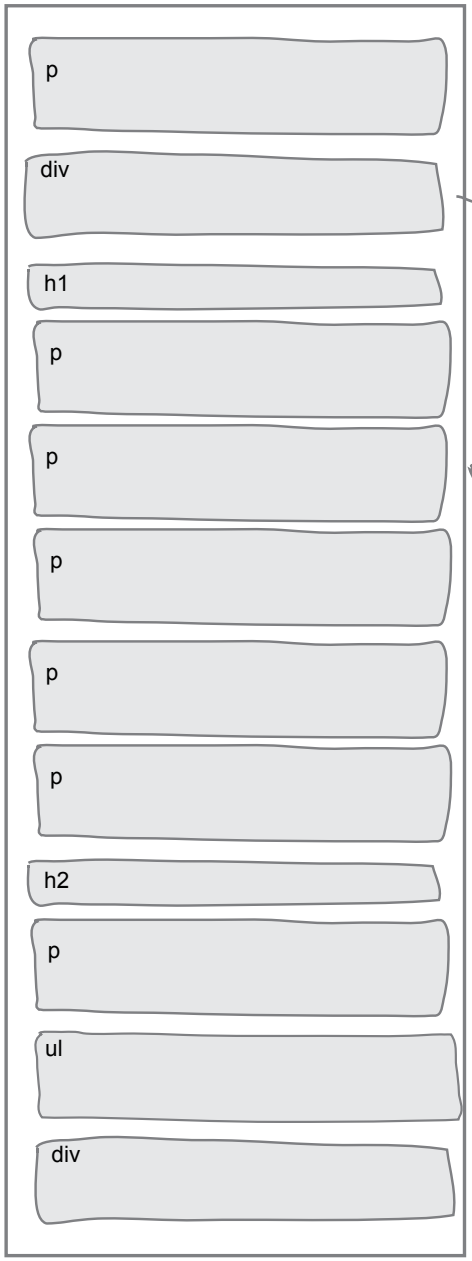
BE the Browser Solution

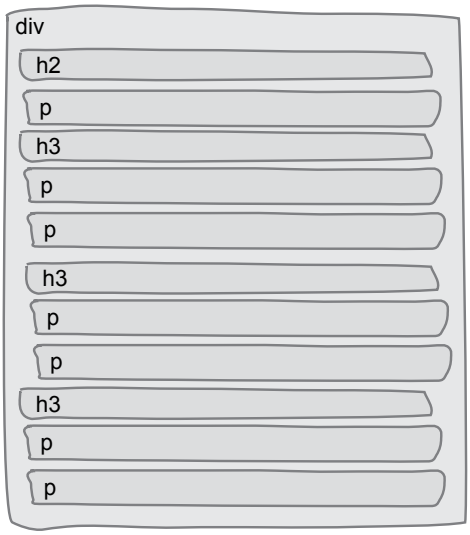
Open your "lounge.html" file and locate all the block elements. Flow each one on to the page below. Just concentrate on the block elements nested directly inside the body element. You can also ignore the "float" property in your CSS because you still don't know what it does. Here's the solution.

Here's your page. Flow the block elements in "lounge.html" here.



Each block element in your "lounge.html" file is flowed from top to bottom, with a linebreak in between.

Some of these elements have nested block elements in them, like the <ul>, the elixirs , and the footer .



We didn't ask you to, but if you went the extra mile, here's how the elements in the elixirs get flowed.

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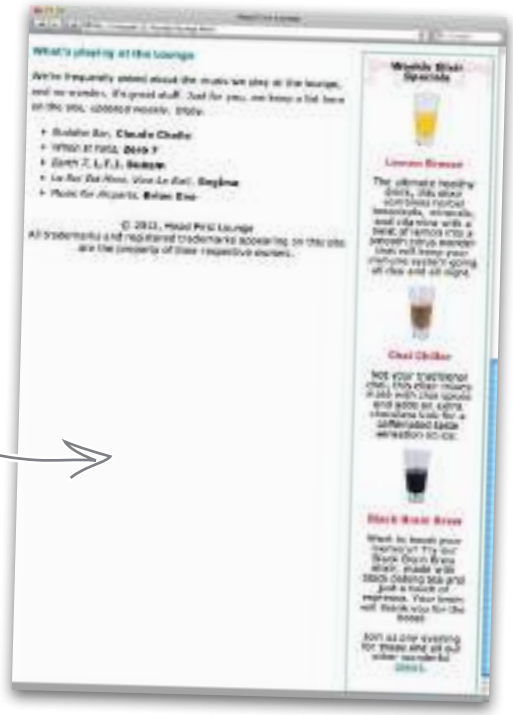
Exercise Solution

Move the elixirs back to its original place below the main recommendations, then save and reload the page. Where does the element get floated now?
You should see the elixirs below the main content and beside the music recommendations and the footer.

The is floated to the right, just below the main content, and the remainder of the HTML is floated around it (which is the music recommendations and the footer).



Sharpen your pencil Solution

What we want to do is set a right margin on the main content section so that it's the same width as the sidebar. But how big is the sidebar? Well, we hope you aren't already rusty since the last chapter. Here's all the information you need to compute the width of the sidebar. And here's the solution.

```
#sidebar {
        background: #efe5d0 url(images/background.gif) bottom right;
        font-size:  105%;
        padding:    15px;
        margin:     0px 10px 10px 10px;
        width:      280px;
        float:       right;
}
```

15 + 15 + 280 + 0 + 0 + 10 + 10 = 330

left padding, right padding, content area, left border, right border, right margin, left margin

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The Starbuzz CEO has decided to add a drinks menu column to the Starbuzz Coffee web page. He wants the new column to go on the left side, and be 20% of the width of the browser window. Your job is to add the new HTML to the existing page in the correct position, and then finish up the CSS below to make sure it displays as a table cell, like the other two columns do. Here's our solution.

Here's how the CEO wants the Starbuzz page to look with the new column on the left containing the drinks menu.

We added the HTML inside the "tableRow" , above the "main" so the content comes first and is the first column in the page (and the first cell in the table layout).

```
<div id="tableContainer">
  <div id="tableRow">
    <div id="drinks">
     <h1>BEVERAGES</h1>
      <p>House Blend, $1.49</p>
      <p>Mocha Cafe Latte, $2.35</p>
      <p>Cappuccino, $1.89</p>
      <p>Chai Tea, $1.85</p>
     <h1>ELIXIRS</h1>
      <p>
        We proudly serve elixirs brewed by our friends
        at the Head First Lounge.
      </p>
      <p>Green Tea Cooler, $2.99</p>
      <p>Raspberry Ice Concentration, $2.99</p>
      <p>Blueberry Bliss Elixir, $2.99</p>
      <p>Cranberry Antioxidant Blast, $2.99</p>
      <p>Chai Chiller, $2.99</p>
      <p>Black Brain Brew, $2.99</p>
    </div>
    <div id="main">
       ...
```

The new CSS...you need to finish it up!

```
    #drinks {
        display: table-cell ;
        background-color: #efe5d0;
        width: 20%;
        padding: 15px;
        vertical-align: top;
    }
```

To get the drinks to display as the first column in the page, we set the display to table-cell.

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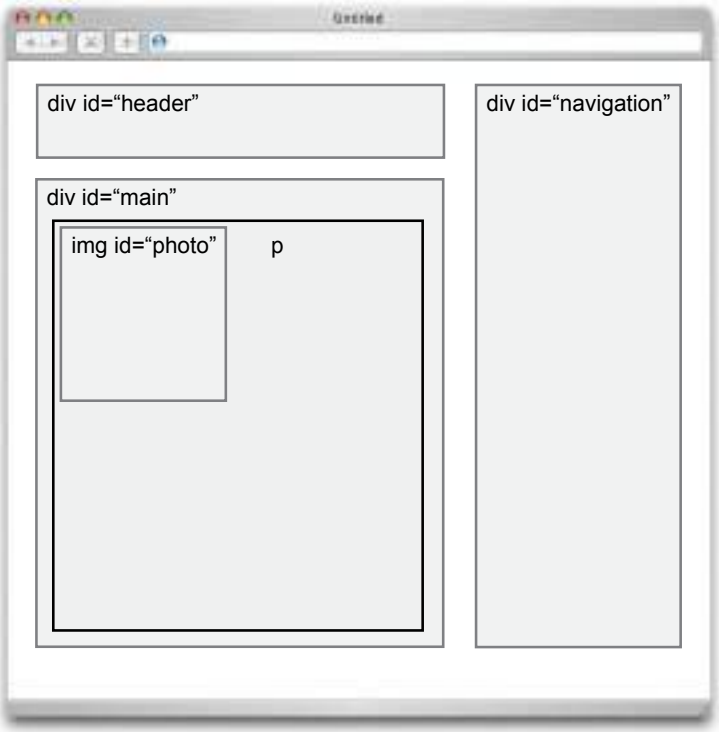
Sharpen your pencil Solution

Time to put all this knowledge about floating and positioning to the test! Take a look at the web page below. There are four elements with an id. Your job was to correctly match each of those elements with the CSS rules on the right, and fill in the correct id selector for each one. Here's the solution. Did you get them all correct?



Fill in the selectors to complete the CSS.

```
#main                    {
    margin-top:   140px;
    margin-left:  20px;
    width:        500px;
}

#navigation              {
    position: absolute;
    top:      20px;
    left:     550px;
    width:    200px;
}

#photo                   {
    float: left;
}

#header                  {
    position: absolute;
    top:      20px;
    left:     20px;
    width:    500px;
    height:   100px;
}
```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This CSS is so easy you could probably do it in your sleep, after all the layout experience you've had in this chapter already. Go ahead and write the CSS to fix the images in the header. You know you're going to use float; fill in the blanks below with the rest of the rule you need to get the images into the right place. Here's our solution.

```
#header img#headerSlogan {
    float: right;
}
```

You could also just use #headerSlogan here as the selector if you want.

HTMLcross Solution

					1 T			2 B						
		3 B		4 J	E	L	L	O					5 F	
6 F	L	O	W		X			R					I	
L		T			T			D					X	
O		T					7 N	E	G	A	8 T	I	9 V	E
A		O						R			A		10 I	D
T		11 M	A	R	G	I	N	S			B		E	
								P			L		W	
				12 C	O	L	L	A	P	S	E		P	
	13 F			L				C			D		O	
	L			E				I			I		R	14 Z
15 C	O	N	T	A	I	N	I	N	G		S		T	I
	A			R				G			P			N
	T										L			D
16 L	E	F	T					17 R	E	L	A	T	I	V	E
	D										Y			X

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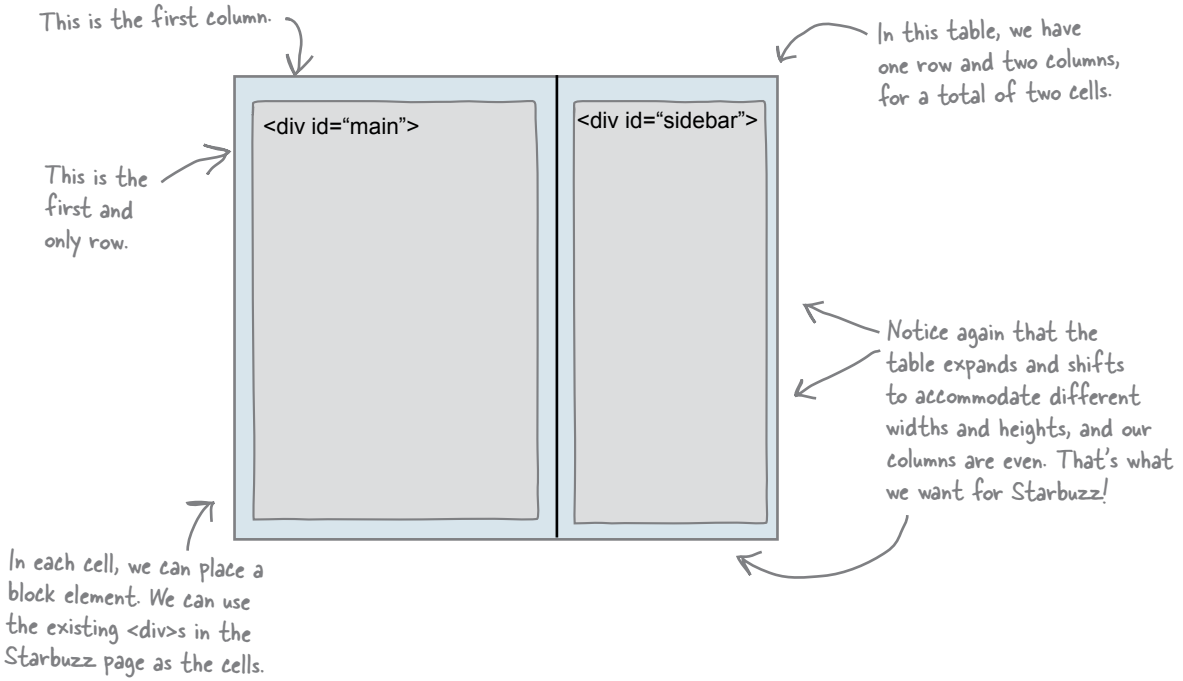
Sharpen your pencil Solution

Given what you know about CSS table displays, sketch out how our two columns from the Starbuzz page would fit into a table. Check the answer at the end of the chapter before moving on…



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12 html5 markup

Modern HTML

So, we're sure you've heard the hype around HTML5. And, given how far along you are in this book, you're probably wondering if you made the right purchase. Now, one thing to be clear about, up front, is that everything you've learned in this book has been HTML, and more specifically has met the HTML5 standard. But there are some new aspects of HTML markup that were added with the HTML5 standard that we haven't covered yet, and that's what we're going to do in this chapter. Most of these additions are evolutionary, and you're going to find you are quite comfortable with them given all the hard work you've already done in this book. There's some revolutionary stuff too (like video), and we'll talk about that in this chapter as well. So, let's dive in and take a look at these new additions!

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Rethinking HTML structure

Before we learn even more markup, let's step back for a second…we've talked a lot about structure, but are `<div>`s really good structure? After all, the browser doesn't really know your `<div id="footer">` is a footer, it just knows it is a `<div>`, right? That seems rather unsatisfying, doesn't it?

Much of the new HTML5 markup is aimed at recognizing how people structure their pages with `<div>`s and providing markup that is more specific, and better suited for certain kinds of structure. You see, when the browser (or search engines, or screen readers) see `id="navigation"` in your page, they have no idea your `<div>` is for navigation. It might as well say `id="goobledygoop"`.

So, the standards bodies actually took a look at how `<div>` elements were being used—for headers, navigation, footers, articles, and so on—and they added new elements to represent those things. That means with HTML5 we can rework our pages a bit and replace our `<div>`s with elements that more specifically identify the kind of content contained in them.

BRAIN POWER

Think about the way you've seen s used. Also, check out a few web pages and see how they are using s. Let's say you wanted to take the most common patterns and change the s into real HTML elements. For instance, you could change all the elements to just <footer> elements. Make a list of all the new elements you'd add to HTML. Of course, you won't want to add too many, just enough to cover the most common uses. Also note any advantages (or disadvantages) of adding these new elements:

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WHO DOES WHAT?

Sure, we could just tell you about the new HTML5 elements, but wouldn't it be more fun to figure them out? Below, you'll find the new elements to the left (these aren't *all* the new elements, but you'll find the more important ones here); for each element, match it with its description to the right:

<article>	Can contain a date or time or both.
<nav>	Contains content meant for navigation links in the page.
<header>	Used to add video media to your page
<footer>	Content that goes at the bottom of the page, or the bottom of a section of the page.
<time>	Contains content that is supplemental to the page content, like a callout or sidebar.
<aside>	Content that goes at the top of the page, or the top of a section of the page.
<section>	A thematic grouping of content, typically with a header and possibly a footer.
<video>	Represents a self-contained composition in a page, like a blog post, user forum post, or newspaper article.

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Modern Starbuzz

Starbuzz Coffee is a modern, hip company, so shouldn't they be using the latest and greatest markup in their pages? Let's take a look at where they might be missing out on opportunities to use HTML5:

Could we use a header element here to make the structure more obvious?

Starbuzz uses a with id="header" for the heading.

They use a with an id="main" for the main, center column.

We can definitely think of that as the main content area of the page, or maybe we should say, a main section.

Here's a with an id="drinks" for this left column.

This content is all related; is there a better way?

And the main content area is made up of a set of, well, almost articles about various aspects of Starbuzz.

Here's a with an id="sidebar" for the right column.

This really feels like secondary content; can this be an aside on the page?

One note: for this chapter, we've removed the award and the coupon so we can focus on the big-picture structure.

Here's a with id="footer" for the footer. That one seems pretty obvious since we have a footer element.

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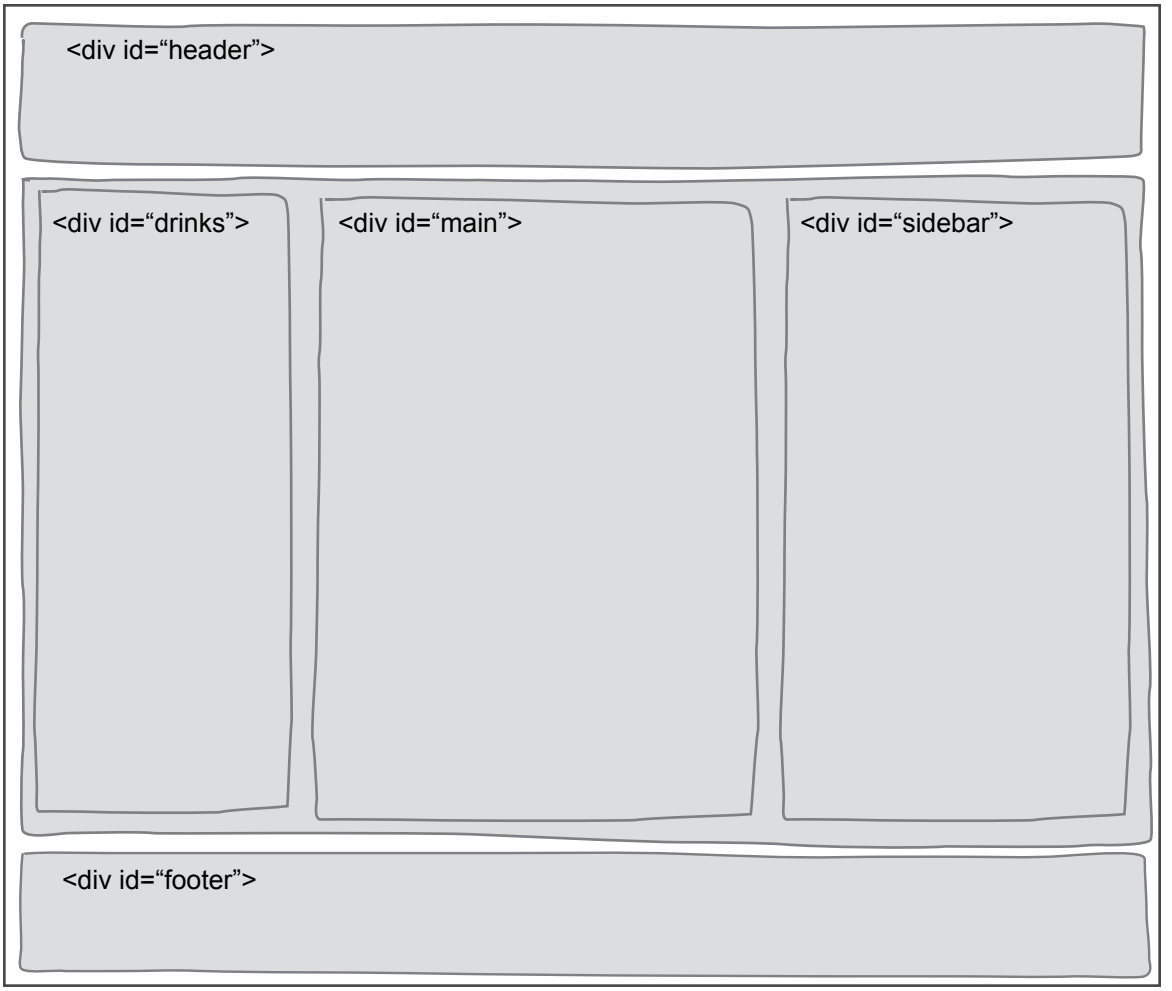
Using everything you know so far about the new HTML5 elements, see if you can rework the Starbuzz page to make use of them. Go ahead and just mark out and scribble on this page.



We're not showing the super-detailed structure of the page, so for now just focus on this large-grained structure.

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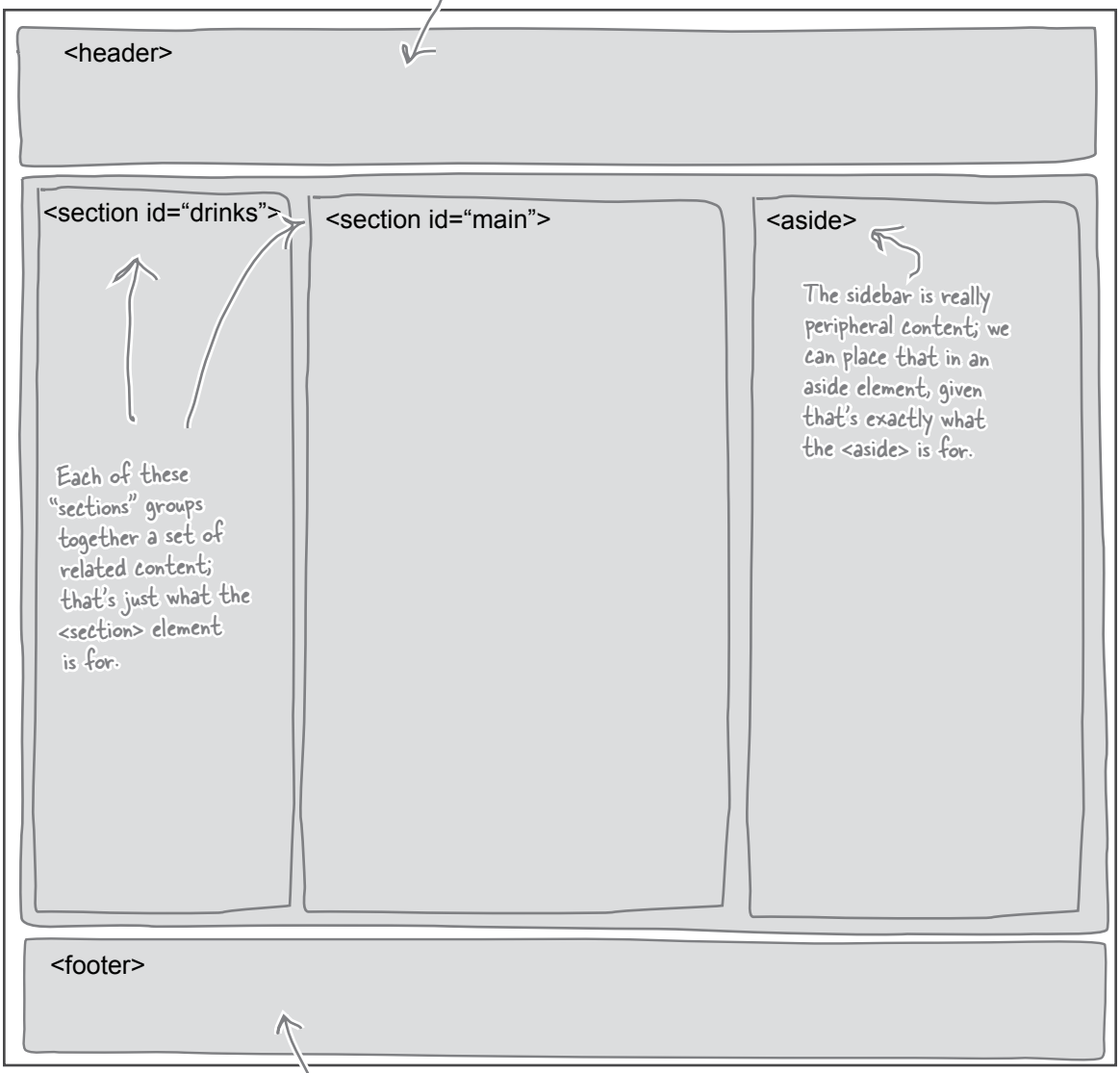
Exercise Solution

Using everything you know so far about the new HTML5 elements, see if you can rework the Starbuzz page to make use of them. Go ahead and just mark out and scribble on this page.

We can use the <header> element for our header ; that's pretty straightforward!



The sidebar is really peripheral content; we can place that in an aside element, given that's exactly what the <aside> is for.

Each of these "sections" groups together a set of related content; that's just what the <section> element is for.

And we can use the <footer> element for our footer.

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Update your Starbuzz HTML

Let's go ahead and add these new elements to your Starbuzz HTML, starting with the `<header>`, `<footer>`, and `<aside>` elements. We'll come back and look at the `<section>` element in a bit, but for now you can just leave the drinks and main content `<div>`s as they are. Go ahead and open up the Starbuzz "index.html" file and make the following changes:

1 Add the <header> element

Start by replacing the `<div id="header">` with a `<header>` element. Like this:

```
<div id="header">
<header>
<img id="headerLogo"
     src="images/headerLogo.gif" alt="Starbuzz Coffee logo image">
<img id="headerSlogan"
     src="images/headerSlogan.gif" alt="Providing all the...">
</header>
</div>
```

Remove the tags and replace them with <header> tags.

2 Add the <footer> element

Do the same for the `<div id="footer">`, only replace it with a `<footer>` element:

```
<div id="footer">
<footer>
   &copy; 2012, Starbuzz Coffee
   <br>
   All trademarks and registered trademarks appearing on
   this site are the property of their respective owners.
</footer>
</div>
```

3 Change the sidebar to an <aside>

Now let's change the "sidebar" `<div>` to an `<aside>` element:

```
<div id="sidebar">
<aside>
    <p class="beanheading">
        <img src="images/bag.gif" alt="Bean Machine bag">
          ...
    </p>
    <p>
          ...
    </p>
</aside>
</div>
```

We decided to save a few trees (or bits) by abbreviating the content a little; just make sure you keep all the original content in the page and change the tags to <aside> tags.

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Test driving the new ride

We've got a bit more to rework, but doesn't your HTML already feel somehow newer, cleaner, more modern? Go ahead and do a test drive by loading your page in your browser.

Uh oh...looks like things didn't work so well.

What happened? You had me all talked into this HTML5 stuff. That page doesn't look so good.

No worries; we just got ahead of ourselves. The page doesn't look right because we changed the HTML, but we never reworked the CSS. Think about it like this: we had a bunch of `<div>`s with ids that the CSS was relying on and some of those `<div>`s aren't there anymore. So, we need to rewrite the CSS to target the new elements instead of those old `<div>`s. Let's do that now.

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Before you continue...

Older browsers do not support the new elements in HTML5 you'll be using in this chapter.

The elements we're using in this chapter are new to HTML5 and aren't well supported in older browsers (such as IE8 and earlier, Safari 3 and earlier, etc). If you are concerned that your web page might be used by people who are still using these old browsers, then don't use these new elements yet.

Mobile browsers in smartphones, like Android and iPhone, support these new elements, so if your primary audience target is mobile users, you're good to go!

Check http://caniuse.com/#search=new%20elements *for updates on browser support of the elements in this chapter.*

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How to update your CSS for the new elements

Let's update the CSS to reflect our new elements. Don't worry; we've already got all the basics correct in the CSS file. All we need to do is change the selectors a bit:

```
body {
  background-color: #b5a789;
  font-family:      Georgia, "Times New Roman", Times, serif;
  font-size:        small;
  margin:           0px;
}
~~#header {~~
header {
  background-color: #675c47;
  margin: 10px 10px 0px 10px;
  height:           108px;
}
~~#header img#headerSlogan {~~
header img#headerSlogan {
  float: right;
}

...

~~#sidebar {~~
aside {
  display:          table-cell;
  background:       #efe5d0 url(images/background.gif) bottom right;
  font-size:        105%;
  padding:          15px;
  vertical-align:   top;
}
~~#footer {~~
footer {
  background-color: #675c47;
  color:            #efe5d0;
  text-align:       center;
  padding:          15px;
  margin: 0px 10px 10px 10px;
  font-size:        90%;
}
...
```

First, remove the # mark from the header rules. We're going from targeting a with an id of "header" to an element named header.

Saving some trees...just imagine the rest of the CSS here.

Here we need to change this from targeting an element with an id of "sidebar" to an aside element.

Finally, we need to select the footer element.

Test drive #2

All right, that's all we need to do; let's give it another try, and this time you should see the page is back to normal. In fact, it should look exactly like it did before we add the HTML5 markup.

Ahh...much better.

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BRAIN POWER

What's the point of adding the new HTML5 markup if it has no visual effect on the page?

Fireside Chats

Tonight's talk: **HTML5 and HTML4.01 mix it up**

HTML5

Ah, my old pal, HTML4.01. You had a good run, but now I'm here.

I'm just getting started.

Sure, people are beginning to use them. Remember, they aren't going to change the world, they just make explicit what web developers have been doing all along.

I'm thinking more about `<div>` here…

I'm not talking about getting rid of `<div>`. Yeah, he's great for grouping content together for styling and stuff, but what if you want to, say, identify some content as an article on your page? Or break your page into sections?

HTML4.01

A good run? Take a look at the Web; it is still a sea of HTML4.01.

Yeah? And how are those new elements going? I haven't seen many of them out there.

How is `<p>` not explicit? Hello? That's a paragraph. Can't get more explicit than that.

There's nothing wrong with `<div>`. Leave him alone.

You know as well as I do that everyone is confused about how to use those elements, and you can do both those things with a `<div>`.

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HTML5

Yes, you can do it with a `<div>`, but with, say, an `<article>` element, the browser, search engines, screen readers, and your fellow web developers all know for sure that's an article.

Remember, we use the right element for the job, right? That way we can communicate the most explict structure we can, and all our tools can do the right thing.

See, that is just exactly where you are wrong. Take the `<aside>` element, which is for marking up supplementary content on a page. Now on a mobile phone with limited screen space, if the browser knows that content is an `<aside>`, you might see that content pushed to the bottom so that you see more important content first. If the content is in `<div>` instead, then any number of things can happen depending on where in the HTML file the content is.

Now the browser can know the difference between the main content in the page and an `<aside>`. So it can treat the content in the `<aside>` differently. For instance, a search engine might prioritize the main content in the page over the content in an `<aside>`.

No, no, this applies to all the new HTML markup: header, footer, sections, articles, time, and so on.

CENSORED

HTML4.01

So? It still looks the same.

Right thing? Like what? Display it exactly the same?

I still don't see what the big deal is.

Great, so with HTML5 we know how to deal with asides.

Well, I think it is about time you take that footer of yours and stuff it in

CENS

CENSORED

Note to editor: they got out of hand—can we get them back to redo the end of the chat?

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Sharpen your pencil

You've already replaced the "header", "footer", and "sidebar" s with the <header>, <footer>, and <aside> elements. Now you need to replace the "drinks" and "main" s with <section> elements and also update your CSS. Leave all the table-display s in place for now; we still need those to keep the page laid out correctly.

The HTML without the <section> element

```
<div id="tableContainer">
  <div id="tableRow">
    <div id="drinks">
      ...
    </div>
    <div id="main">
      ...
    </div>
    <aside>
      ...
    </aside>
  </div> <!-- tableRow -->
</div> <!-- tableContainer -->
```

Go ahead and scratch out the HTML and CSS below and write in what you need for adding the <section> element.

The CSS as it is now for #drinks and #main.

```
#drinks {
  display:        table-cell;
  background-color: #efe5d0;
  width:          20%;
  padding:        15px;
  vertical-align: top;
}

#main {
  display:        table-cell;
  background:     #efe5d0
     url(images/background.gif) top left;
  font-size:      105%;
  padding:        15px;
  vertical-align: top;
}
```

Brain Power

Do you still need the ids for these sections? If so, why?

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Sharpen your pencil Solution

You've already replaced the "header", "footer", and "sidebar" s with the <header>, <footer>, and <aside> elements. Now you need to replace the "drinks" and "main" s with <section> elements and also update your CSS. Leave all the table-display s in place for now; we still need those to keep the page laid out correctly.

Here's our solution:

The HTML with the <section> element

```
<div id="tableContainer">
  <div id="tableRow">
    <section id="drinks">
      ...
    </section>
    <section id="main">
      ...
    </section>
    <aside>
      ...
    </aside>
  </div> <!-- tableRow -->
</div> <!-- tableContainer -->
```

All we did was replace s with <section>s for "drinks" and "main".

We left the ids there because we need to be able to uniquely identify each <section> to style it.

And here's the page! Looks exactly the same, but don't you feel better knowing you've got new HTML5 elements in place?

The CSS updated for the two sections

```
section#drinks {
  display:          table-cell;
  background-color: #efe5d0;
  width:            20%;
  padding:          15px;
  vertical-align:   top;
}

section#main {
  display:          table-cell;
  background:       #efe5d0 url(images/background.gif) top left;
  font-size:        105%;
  padding:          15px;
  vertical-align:   top;
}
```

We could have left the CSS exactly as it was! Because we are using ids, the same two elements would have been targeted with the existing rules. We went ahead and added the tag name in front of the id selector just to make it clear we're using <section>s here.

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Hey, I'm starting a blog. Can we use any of these new HTML5 elements to build it? I want to make sure I'm using the latest and greatest stuff…it's going to be super popular, just like our coffee.

Interesting you should ask, because many of the new HTML5 elements are perfect for creating a blog. Before we get into the actual markup, though, let's think about what a blog might look like, making sure we keep it consistent with the current Starbuzz design. To do that, we'll create a new page with the same "drinks" `<section>` on the left, and the same `<aside>` on the right, and all we'll change is the content in the middle to be the blog. Let's check it out:

Here's what the finished blog page will look like.

We've got a nice navigation menu below the header…

And the main content area now has several blog posts in it.

The rest of the page is the same.

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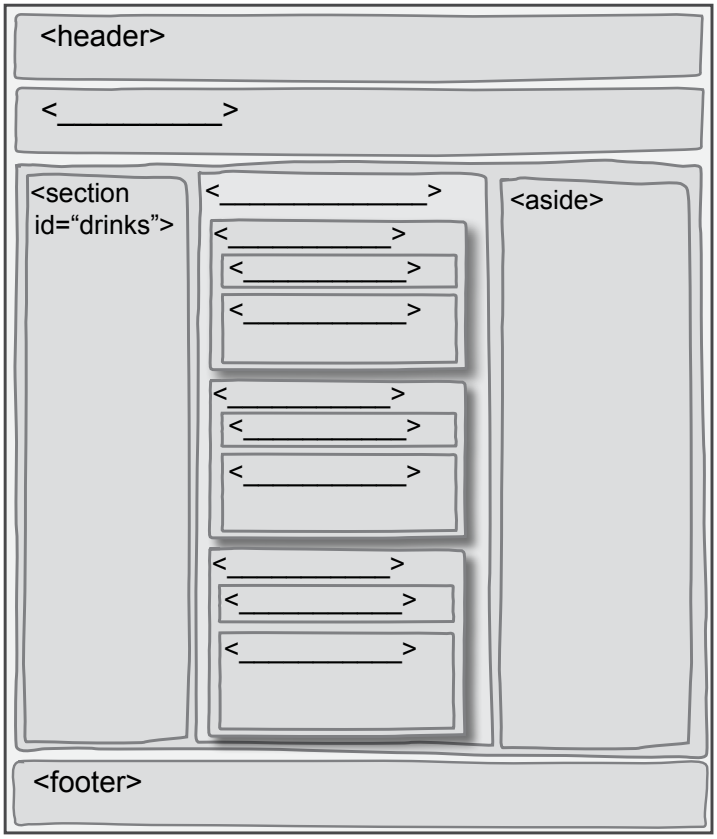
Your job is to choose the elements you think will work the best for the new blog. Fill in the blanks in the diagram below to show which elements you would choose. Note that each blog post will have a heading and at least one paragraph of text.

Choose your elements from the list below:

`<header>`	`<aside>`
`<footer>`	`<section>`
`<article>`	`<div>`
`<nav>`	`<h1>`
`<time>`	`<p>`

The new blog page. It's like the home page, except the middle section is now blog posts and we have a navigation menu below the header.



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Your job is to choose the elements you think will work the best for the new blog. Fill in the blanks in the diagram below to show which elements you would choose. Note that each blog post will have a heading and at least one paragraph of text.

Choose your elements from the list below:

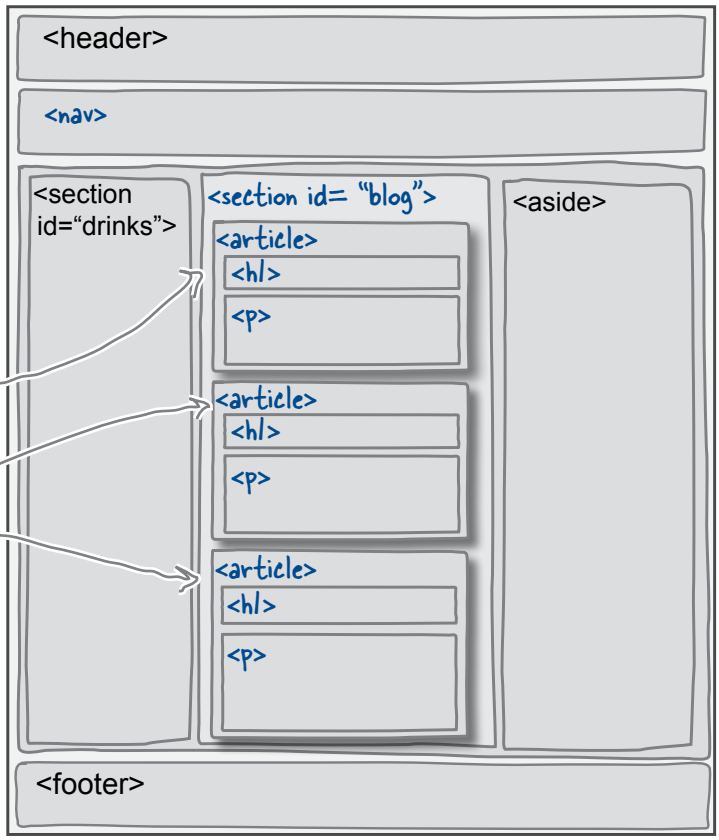
`<header>`	`<aside>`
`<footer>`	`<section>`
`<article>`	`<div>`
`<nav>`	`<h1>`
`<time>`	`<p>`

The new blog page. It's like the home page, except the middle section is now blog posts and we have a navigation menu below the header.

We used the <nav> element for the navigation menu.

We put the blog "section" of the page in a <section> element because <section> is used to group related content together.

We put each blog post in its own <article> element because each blog post is a self-contained item (that is, you could take articles away without affecting the readability of the ones you left behind).



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Building the Starbuzz blog page

From the previous exercise, you know that we're using a `<section>` element for the blog section (in the middle column) and an `<article>` element for each blog post. Let's get started doing that, and we'll come back to navigation in a bit. We've already created the "blog.html" file for you by making a copy of the file "index.html", and replacing the "main" `<section>` with a "blog" `<section>`. You can get the complete "blog.html" from the code downloads for the book; here's part of it:

```
<section id="blog">
  <article>
    <h1>Starbuzz meets social media</h1>
    <p>
    Here at Starbuzz we're embracing the social media craze. In fact,
we're going further than any of our competitors and we're very close…
    </p>
    <p>
    Sound like science fiction? It's not; I'm already testing our final
prototype social network cup as I write this…
    </p>
    <p>
    So, keep your eyes out for this amazing new cup. And I'll be
releasing a video teaser soon to tell you all about this new invention,
straight from Starbuzz Coffee.
    </p>
  </article>
  <article>
    <h1>Starbuzz uses computer science</h1>
    <p>
      ...
    </p>
  </article>
  <article>
    <h1>Most unique patron of the month</h1>
    <p>
      ...
    </p>
  </article>
</section>
```

We're using a <section> element for the middle column, just like we did for "main" in the index.html file.

We're only showing part of each blog post here.

Each blog post gets its own <article> element.

And within each <article>, we use <hl> for the heading, and <p> for the paragraphs of text. Pretty simple! But more meaningful than a bunch of s, right?

Get the full blog post text from the "blog.html" file you downloaded from wickedlysmart.com.

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Setting up the CSS for the blog page

You might have noticed that both the "index.html" file and the "blog.html" file link to the same CSS file, "starbuzz.css". Let's take a quick look at "blog.html":

```
<!DOCTYPE html>
<html>
  <head>
    <meta charset="utf-8">
    <title>Starbuzz Coffee - Blog</title>
    <link rel="stylesheet" type="text/css" href="starbuzz.css">
  </head>
  ...
```

Here's the link to the CSS...

...and while we're here, go ahead and update the title of the page.

Now, we haven't yet added any CSS to target our new section with an id of "blog", so let's do that now. We know we want the "blog" `<section>` to be styled exactly like the "main" `<section>` on the home page, so we can just reuse the same rule by adding the rule for the blog section to the existing rule for the main section, like this:

```
section#main, section#blog {
  display:        table-cell;
  background:     #efe5d0 url(images/background.gif) top left;
  font-size:      105%;
  padding:        15px;
  vertical-align: top;
}
```

We can use the same rule for both <section> elements by using the two selectors separated by a comma. This says, apply all these properties to both of the selected elements.

Even though the two elements, the "main" <section> and the "blog" <section>, are on two different pages, this will work because both pages link to the same CSS file.

That's it! All the other styling we need for the "blog" `<section>` of the page is already in the CSS, and we're not adding any special styling for `<article>`. So it's time to…

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Test drive the blog page

With the creation of a new blog page, and those quick tweaks to the page (that is, adding the `<section>` and `<article>` elements), let's save the page and load it in the browser.

As you can see, elements like <section>, <article>, and <aside> have a similar default style to ; that is, not much! But they do add information about the meaning of the content in your page.

What's the difference between a section and an article?

Yes, it can be confusing. We'll tell you right up front that there is no crystal-clear answer to this; in fact, there are many ways to use `<article>` and `<section>`. But here is a general way to think about them: use `<section>` to group together related content, and use `<article>` to enclose a self-contained piece of content like a news article, a blog post, or a short report.

In the Starbuzz page, each column contains related content, so we've treated each column as a section of the page. We've also taken the individual blog posts and made those articles because they are self-contained (you could even imagine taking one and reposting it on another site or blog).

Your mileage may vary, but in general, stick to grouping related content together with `<section>`, and for self-contained content, use `<article>`. And if you need to group content together that doesn't feel as related, you always have `<div>` to fall back on.

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We still need to add a date to the blog...

Did you notice in our blog design that we added a date to every blog post? Before HTML5, dates were created in an ad hoc way—you might have just added the date without marking it up at all, or used a `<span>` or even a `<p>` to mark it up. But now, we have an element that's perfect for the job: the `<time>` element.

A two-minute guide to the <time> element

Let's take a closer look at the <time> element. It has an important attribute, datetime, and the element's kind of picky about the values you use in this attribute, so it's worth going over some of the details.

If you're using the datetime attribute to specify a date and/or a time, then you can write whatever you want as the content for the element. Most often, that will be some date- or time-related text, like "February 18, 2012" or even "yesterday" or "now".

The datetime attribute is required if the content of the element isn't written using the official Internet date/time format.

```
<time datetime="2012-02-18">2/18/2012</time>
```

This is the official Internet format for specifying dates with a day, month, and year.

Here are some other ways to express dates and times using the official format.

```
2012-02
2012
2012-02-18 09:00
2012-02-18 18:00
05:00
2012-02-18 05:00Z
```

- `2012-02`, `2012`: You can specify just a year and month, or even just a year.
- `2012-02-18 09:00`, `2012-02-18 18:00`: You can add on a time, in 24-hour format.
- `05:00`: You can specify just a time.
- `2012-02-18 05:00Z`: If you use a "Z" after the date and time, then it means UTC time. (UTC = GMT)

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Adding the <time> element to your blog

Edit your "blog.html" file, and add the following dates below each article heading:

```
<article>
  <h1>Starbuzz meets social media</h1>
  <time datetime="2012-03-12">3/12/2012</time>
  ...
</article>
<article>
  <h1>Starbuzz uses computer science</h1>
  <time datetime="2012-03-10">3/10/2012</time>
  ...
</article>
<article>
  <h1>Most unique patron of the month</h1>
  <time datetime="2012-02-18">2/18/2012</time>
  ...
</article>
```

Below each heading, we've added a <time> element.

The content of the time element is the date of the blog post (written American style, with the month first). You could also write March 10, 2012 if you want.

We're using the datetime attribute of the <time> element to specify the precise date using the official Internet date/time format for dates.

Test drive the blog

Test drive the blog again, and you should see the date of the blog post show up underneath each blog post heading.

Now we have a date below each blog posting.

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It sure is. Again, think of an article as a self-contained piece of content—something you could even take out and syndicate to another web page somewhere. And if you did that, you'd definitely want to add something like a byline with who wrote it, when, and maybe where.

We can take this even further, because the `<header>` element isn't meant just for your main header; you can use it whenever you want to group together items into a header. For instance, you can add the `<header>` element to an `<article>`, a `<section>`, or even an `<aside>`.

To see how this works, let's go back and add some more `<header>` elements to the Starbuzz articles.

Note that the footer can be used within sections, articles, and asides as well. We're not going to do that on Starbuzz, but many sites do create headers and footers for these elements.

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How to add more <header> elements

Adding <header> elements is straightforward. Within each <article> element, we'll place a <header> to contain the heading and time. To do that, find the <article> elements within the blog section and add an opening and closing <header> tag to each one.

```
 ...
<section id="blog">
<article>
  <header>
     <h1>Starbuzz meets social media</h1>
     <time datetime="2012-03-12">3/12/2012</time>
  </header>
  <p>...</p>
</article>

<article>
  <header>
     <h1>Starbuzz uses computer science</h1>
     <time datetime="2012-03-10">3/10/2012</time>
  </header>
  <p>...</p>
</article>

<article>
  <header>
     <h1>Most unique patron of the month</h1>
     <time datetime="2012-02-18">2/18/2012</time>
  </header>
  <p>...</p>
</article>
</section>
 ...
```

Place your <header> element here, around the heading and the time elements.

Make sure you add a <header> to each article in the blog section.

BRAIN POWER

Feel free to add an author byline to the header as well. Hmm, there isn't an <author> element. Any idea how you might mark up an author byline?

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Testing the header

Go ahead and add the `<header>` elements to the Starbuzz blog and give it a test run.

Hmm, did you notice when you loaded the page that the headers of the articles don't look right? The formatting is all off now...

Sharpen your pencil

Now that we've added the <header> elements, the spacing and formatting is off; did you notice we've got way too much space below the article heading and below the date, and the background color is all wrong? Any idea why? Write your ideas about why this might be happening below.

Hint: take a look at your CSS and see if there are any other <header> rules that might be affecting the new article headers you just added.

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So, what's wrong with the header anyway?

Clearly, we've messed up the formatting a bit by adding the <header> elements. Why? Let's take another look at the "starbuzz.css" file and check out the rule for the <header> element:

```
header {
  background-color: #675c47;
  margin:           10px 10px 0px 10px;
  height:           108px;
}
```

This header rule height property causes the background color to be set and space to be added to ALL headers in the page, not just the main header. And the margin isn't helping either.

The rule for styling the header works great for the main header but looks terrible for the headers in the articles.

We can fix this by creating a class just for the <header> at the top of the page. We might have several <header> elements in sections and articles throughout the site, and in our case, for Starbuzz Coffee, the <header> at the top of the page will always be treated differently from these other headers because it has a special graphical look. So, first find the top <header> element in your "blog.html" file and add a class named "top" to the element:

Add the class "top" to the first <header> element in the page.

```
<body>
  <header class="top">
    <img id="headerLogo"
         src="images/headerLogo.gif" alt="Starbuzz Coffee header logo image">
    <img id="headerSlogan"
         src="images/headerSlogan.gif" alt="Starbuzz Coffee header slogan image">
  </header>
...
```

Add the "top" class to the top <header> in your "index.html" file, too.

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Once you've added the "top" class to both your "blog.html" and "index.html" files, then all you have to do is update your CSS to use the class in the selector in the rules for the header:

```
header.top {
  background-color: #675c47;
  margin:           10px 10px 0px 10px;
  height:           108px;
}

header.top img#headerSlogan {
  float:            right;
}
```

We've added the .top class selector to the header rule in the CSS.

We added it to this rule too—while we don't need to for the selector to work correctly, it does make it more clear in the CSS exactly which headerSlogan we're selecting. Just a little best-practice work.

A final test drive for the headers

Once you've made all the changes to your "blog.html", "index.html", and "starbuzz.css" files, reload the blog page.

Notice that now the `<header>` rules apply only to the `<header>` at the very top of the page, which is just what we want. Meanwhile, the article `<header>`s get the default style, which will work fine as well.

Now the headers in the articles are formatted correctly!

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there are no Dumb Questions

Q: We are doing a lot of work to add elements to the page, and it looks exactly the same as it did before! Tell me again what all this is getting me?

A: We've replaced a few elements and added a few elements, and in the process, we've added a lot of meaning to our pages. The browser, search engines, and applications for building web pages, can—if they want—be a lot smarter about how they handle different parts of your page. And your page is easier for you, and other web developers, to read. Even though your page looks the same, it's a lot more meaningful under the covers.

Q: What's the difference between a <section> and an <article> again? They seem similar to me.

A: It is easy to get confused about which element to use, so we're glad you asked. The <section> element is more generic than <article>, but it's not as generic as . For instance, if you're just adding an element so you can style the page, then use a . If you're adding an element to mark up content that forms a well-defined section of related content, then use <section>. And if you have some content that can be reused or distributed independently from the rest of the content on the page, then use <article>.

Q: Should every <section> and every <article> always have a <header>?

A: Most of the time, your <section>s and <article>s will have a <header>, or at least a heading (like <h1>). Think about it: content within an <article> element can be reused elsewhere, so chances are, that content will need a header for descriptive or introduction purposes. Likewise, content with a <section> element is a group of related content in your page, so it will typically have some kind of header to separate and introduce that section of content.

Q: Should we use <header> only when we've got more than one thing to put in it? What if we've only got one heading and nothing else?

A: You can use <header> even if you have only one heading to put in it. The <header> element provides extra semantic meaning that separates the header of a page, a section, or an article from the rest of the content. However, it's not required that you always put your heading content in a <header> element (that is, the page will validate if you don't).

A quick interview with

's feeling a bit left out...

Head First: Hey `<div>`, we heard you've been feeling really down lately. What's up?

** :** In case you haven't noticed, I'm being made mostly redundant! They're replacing me all over the place with these new elements, `<section>`, `<nav>`, `<aside>`...

Head First: Hey, Element-up; after all, I still see you in Starbuzz handling the "tableContainer" and the "tableRow".

** :** They haven't gotten rid of me completely yet, but if they keep inventing new elements, it won't be long before it's game over, man.

Head First: The last time I looked, you were still in the HTML specification. Web developers have all sorts of special needs for adding structure to their pages and the standards guys (and gals) have no interest in inventing zillions of new elements.

** :** That's true, and I haven't seen any new elements come along that are simply for creating generic structure.

Head First: Right! All these other new elements are specifically for adding semantic meaning to pages, and you're much more general purpose. You're what everyone falls back on when they need table layout, for instance.

** :** That's so true!

Head First: If you ask us, you were way overworked before these new elements came along...isn't it time you start enjoying your reduced workload?

** :** You know, you make a good point. Maybe I should close down shop for a while and see the world; after all, I racked up a lot of frequent flyer mileage flying around the Internet.

Head First: Hold on now, you can't just disappear; most of the Web is relying on you...

Head First: Hello? `<div>`?

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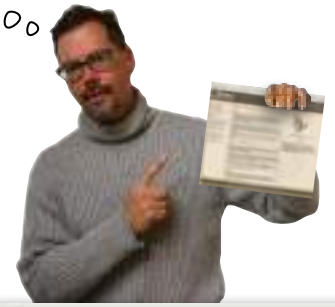
Being a forward-thinking CEO, I feel better knowing we're making the page as semantically sound as we can. But don't we need some navigation? How do I get from the home page to the blog? And back?



We agree! Having multiple pages isn't going to do us much good if readers can't navigate between them.

And to create navigation for these pages, we're going to use some of the tools we already know about; namely, a list and some anchor tags. Let's see how that works.

First, create a set of links for our navigation:

```
<a href="index.html">HOME</a>
<a href="blog.html">BLOG</a>
<a href="">INVENTIONS</a>
<a href="">RECIPES</a>
<a href="">LOCATIONS</a>
```

We're leaving these three links blank because we won't be adding these pages, but you should feel free to create these pages!

Now, wrap up those anchors in an unordered list so we can treat them as a group of items. We haven't done this before, but watch how this works, and see how lists are perfect for navigation items:

Notice that each link is now an item in an unordered list. This may not look much like navigation, but it will when we apply some style.

```
<ul>
    <li><a href="index.html">HOME</a></li>
    <li class="selected"><a href="blog.html">BLOG</a></li>
    <li><a href="">INVENTIONS</a></li>
    <li><a href="">RECIPES</a></li>
    <li><a href="">LOCATIONS</a></li>
</ul>
```

Notice also that we are identifying one item as the selected one, by using a class.

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Completing the navigation

Now place the navigation right into your HTML. Do that by inserting it just below the header in the "blog.html" file:

```
<body>
  <header class="top">
    <img id="headerLogo"
         src="images/headerLogo.gif" alt="Starbuzz Coffee header logo image">
    <img id="headerSlogan"
         src="images/headerSlogan.gif" alt="Providing all the caffeine...">
  </header>
  <ul>
       <li><a href="index.html">HOME</a></li>
       <li class="selected"><a href="blog.html">BLOG</a></li>
       <li><a href="">INVENTIONS</a></li>
       <li><a href="">RECIPES</a></li>
       <li><a href="">LOCATIONS</a></li>
  </ul>
  ...
</body>
```

Adding the navigation CSS

You can try that HTML if you want, but you won't be satisfied that it feels anything like "navigation." So, before you try it, let's add some CSS:

Make sure and add this CSS to the BOTTOM of your starbuzz.css file.

```
ul {
    background-color: #efe5d0;
    margin: 10px 10px 0px 10px;
    list-style-type: none;
    padding: 5px 0px 5px 0px;
}
ul li {
    display: inline;
    padding: 5px 10px 5px 10px;
}
ul li a:link, ul li a:visited {
    color: #954b4b;
    border-bottom: none;
    font-weight: bold;
}
ul li.selected {
    background-color: #c8b99c;
}
```

We're adding a background color, and some margins and padding. Notice that the bottom margin is 0 because the table display already has a 10px border-spacing at the top.

Also notice that we've removed the bullets from the list items.

Here, we're changing the display of each list item from "block" to "inline", so now the list items won't have a carriage return before and after; they'll all flow into one line on the page like regular inline elements do.

We want the links in the navigation list to look a bit different from the rest of the links in the page, so we override the other rules for <a> (above this rule in the CSS) with a rule that sets properties for both the links and the visited state of the links (so they look the same).

And finally, we're setting the background of the <li> element with the class "selected" so the navigation item corresponding to the page we're on looks different from the rest.

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Who needs GPS? Giving the navigation a test drive

Let's give this a try. Go ahead and get the CSS typed into the bottom of your CSS file, and then load it in your browser.

Hey, not bad for a first try. We've got a nice navigation bar that even has the page we're on—the blog page—highlighted.

But…can we take this even further? After all, you're in the "modern HTML" chapter and we haven't used a new element from HTML5 for the navigation yet. As you've probably guessed, we can improve this by adding a `<nav>` element to the HTML file. Doing so will give everyone (browser, search engines, screen readers, your fellow web developers) a bit more information about what this list really is…

Adding a <nav> element...

As you already know, there is a `<nav>` element, and using it is as simple as wrapping your navigation list with `<nav>` opening and closing tags, like this:

Here's the <nav> starting tag, and we're enclosing the entire navigation list within a <nav> element.

```
<nav>
    <ul>
        <li><a href="index.html">HOME</a></li>
        <li class="selected"><a href="blog.html">BLOG</a></li>
        <li><a href="">INVENTIONS</a></li>
        <li><a href="">RECIPES</a></li>
        <li><a href="">LOCATIONS</a></li>
    </ul>
</nav>
```


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We should really talk about best practices. You see, right now your CSS assumes that every unordered list is a navigational menu. So, what happens when the Starbuzz CEO needs to add a list of new cafes he's going to open in the blog? Disaster—he'll probably get a navigation list right in the middle of his blog because it will be styled just like the navigation list we just added to the page.

But no worries; to fix this potential problem, we just need to be more specific about targeting the navigation list items, and that's not hard because the only navigation list items we want to target are the ones contained within a `<nav>` element.

BRAIN POWER

Before moving on, think through how you'd change the CSS to specifically target the navigation items, and no other unordered lists.

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Making our CSS more specific...

Okay, let's use the fact that we have a <nav> element in the HTML and make the selectors more specific. That way, we ensure that future changes to the HTML (such as adding a innocent <ul> element to somewhere else in the page down the road), don't result in any unexpected styling. Here's how we do that…but notice that we do have to make a few adjustments to the margins of the <nav> element so it behaves correctly.

```
nav {
    background-color: #efe5d0;
    margin: 10px 10px 0px 10px;
}
nav ul {
    margin: 0px;
    list-style-type: none;
    padding: 5px 0px 5px 0px;
}
nav ul li {
    display: inline;
    padding: 5px 10px 5px 10px;
}
nav ul li a:link, nav ul li a:visited {
    color: #954b4b;
    border-bottom: none;
    font-weight: bold;
}
nav ul li.selected {
    background-color: #c8b99c;
}
```

We've added a new rule for the <nav> element, and moved the properties for setting the background color and margin into this rule, so everything in the <nav> element gets styled with these properties.

And we've added a property to set the margin of the <ul> element to 0, so it fits snugly within the <nav> element (by default, <ul> elements have a margin that will cause the <ul> to be shifted over a bit if we don't set it to 0).

Finally, for ALL these rules, we've added the selector "nav" in front of them so the rules affect ONLY <ul> elements that appear within a <nav> element. That way, we can be sure that if the CEO adds a <ul> to his blog in the future, it won't get styled like a navigation list!

Notice, we added "nav" to both rules in this rule with two selectors!

Ta-da! Look at that navigation!

Get these changes into the CSS and give it a try. Not bad, huh? And now we can rest assured that any future <ul> elements won't be affected by the navigation CSS. Remember, when possible, add the most specific rule you can to style your elements.

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Hey, if I could get you guys to stop geeking out over your new HTML5 elements for a minute, I've got some great news: we've just finished creating our new Tweet Sip cups. It's a revolutionary new technology: take a sip of coffee and have your status updated on Twitter. I just did a new video demonstrating it working! Can we get it on the blog!?

Here's the Starbuzz blog page, complete with all our recent improvements...

And he wants to put a video right in the page, just like this...

Oh, and this Tweet Sip technology is so earth-shatteringly useful, he wants us to assume we're under a "friend-DA"... we told him you'd be good with that.

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Jim: Well, we used to need Flash for video, but with HTML5 we now have a `<video>` element we can use.

Frank: Wait, isn't Flash still better? It's been around a long time.

Jim: I could see some short-term arguments for that on the desktop, but what are you going to do on certain mobile devices that don't support Flash? Think of how many mobile users Starbuzz has; some of those customers are going to be in the dark if we use Flash.

Frank: Got it. So how do we go about using an element to do video?

Jim: Think of video like the `<img>` element; we supply a src attribute that references the video, which is placed in the page at the location of the `<video>` element.

Frank: That sounds easy enough. This is going to be a piece of cake.

Jim: Well, let's not promise anything too quickly. Like most media types, video can get complicated, especially when it comes to dealing with the encodings for video.

Frank: Encodings?

Jim: The format used to encode the video and the audio of a video clip.

Frank: That's a big deal?

Jim: It is because the browser makers haven't agreed on a common standard for video encodings. But let's come back to all that. For now, let's get a `<video>` element in our page and see what all we can do with it.

Frank: Sounds good; lead the way!

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Creating the new blog entry

Let's get started by adding a new blog entry, which in HTML-speak, should be a new `<article>` element. Go ahead and add this HTML just under the `<section>` element, above the other articles:

Add this in the "blog" <section> at the top...

```
<article>
   <header>
       <h1>Starbuzz launches…Tweet Sip</h1>
       <time datetime="2012-05-03">5/3/2012</time>
   </header>
   <p>
       As promised, today I'm proud to announce that Starbuzz
       Coffee is launching the Tweet Sip cup, a special Starbuzz
       Coffee cup that tweets each time you take a sip! Check
       out my video of our new invention.
   </p>

</article>
```

We're going to add the video right here, below the paragraph in the blog entry.

And now, introducing the <video> element

At first blush, the `<video>` element really is similar to the `<img>` element. In the chapter downloads, you'll find a file named "tweetsip.mp4" in the "video" folder. Make sure the "video" folder is at the *same* level as your "blog.html" file. Then add this markup to your page right below the closing `</p>` tag and before the closing `</article>` tag:

Here we have the opening video tag, with quite a few attributes...

We'll come back to the details of all these attributes in a sec, but for now notice we're setting the width and height of the element, along with specifying a src URL for the video.

```
<video controls autoplay width="512" height="288" src="video/tweetsip.mp4">
</video>
```

We'll see what content we can place in here in a bit as well...

And here we have the closing tag.

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Lights, camera, action...

Get this new markup in and give it a try! Hopefully you'll see what we do here, *but if you don't, keep reading—you'll soon know how to fix it.*

Here's our video embedded in the page right where we put it with the correct width and height.

Did you notice the video started autoplaying? That's because we supplied an "autoplay" attribute. Just remove it, and the user will have to click play to see the video.

Also notice there's a set of controls for playing, pausing, controlling volume, and so on. These are supplied if you place a "controls" attribute in your <video> element.

Not bad for a couple lines of markup, huh? But don't rest too easy (especially if you aren't seeing video yet); we still have a lot to learn about the `<video>` element. Let's get started…

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I'm not seeing any video. I've triple-checked the code and I have the video in the right folder. Any ideas?

Yes, it's probably the video format.

While the browser makers have agreed on what the `<video>` element and API look like in HTML5, not everyone can agree on the *actual format* of the video files themselves. For instance, if you are on Safari, H.264 format is favored; if you're on Chrome, WebM is favored; and so on.

By the time you read this, these formats could be more widely supported across all browsers. So if your video's working, great. Always check the Web to see the latest on this unfolding topic. And we'll come back for more on this topic shortly.

In the code we just wrote, we're assuming H.264 as a format, which works in Safari, Mobile Safari, and IE9+. If you're using another browser, then look in your "video" folder and you'll see three different types of video, with three different file extensions: .mp4, .ogv, and .webm (we'll talk more about what these mean in a bit).

For Safari, you should already be using .mp4 (which contains H.264).

For Google Chrome, use the .webm format by replacing your `src` attribute with:

```
src="video/tweetsip.webm"
```

If you're using Firefox or Opera, then replace your `src` attribute with:

```
src="video/tweetsip.ogv"
```

Give this a try to get you going; we're coming back to all this in a bit.

And if you're using IE8 or earlier, you're out of luck—wait a sec; this is Chapter 12! How could you still be using IE8 or earlier? Upgrade! But if you need to know how to supply fallback content for your IE8 users, hang on; we're getting to that.

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How does the <video> element work?

At this point, you've got a video up and playing on your page, but before we move on, let's step back and look at the `<video>` element and its attributes:

Notice that the controls and autoplay attributes are a little different from other attributes you've seen so far. They are "Boolean attributes" that have no value. So, for instance, if controls is there, then the video controls will show up. If controls is not there, then the video controls don't show up.

If present, the controls attribute causes the player to supply controls for controlling the video and audio playback.

The autoplay attribute causes the video to start playback upon page load.

```
<video controls
       autoplay
       width="512" height="288"
       src="video/tweetsip.mp4"
       poster="images/poster.png"
       id="video">
</video>
```

The width and height of the video in the page

The source location of the video

If you like, you can supply an optional poster image to show when the movie is not playing.

Of course, we can add an id to the element too in case we want to apply some styling.

A little Webville good video etiquette: the autoplay attribute

While autoplay may be the best thing for sites like YouTube and Vimeo (or WebvilleTV, for that matter), think twice before setting it in your <video> element. Often, users want to participate in the decision of whether or not video is played when they load your page.

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Closely inspecting the video attributes...

Let's look more closely at some of the more important video attributes:

controls

The `controls` attribute is a **Boolean** attribute. It's either there or it's not. If it is there, then the browser will add its built-in controls to the video display. The controls vary by browser, so check out each browser to see what they look like. Here's what they look like in Safari.

The video player

src

The `src` attribute is just like the `<img>` element's `src`—it is a URL that tells the video element where to find the source file. In this case, the source is "video/tweetsip.mp4". (If you downloaded the code for this chapter, you'll find this video and two others in the "video" directory).

preload

The attribute `preload` is typically used for fine-grained control over how video loads for optimization purposes. Most of the time, the browser chooses how much video to load, based on things like whether `autoplay` is set and the user's bandwidth. You can override this by setting preload to "none" (none of the video is downloaded until the user "plays" it), "metadata" (the video metadata is downloaded, but no video content), or "auto" to let the browser make the decision.

autoplay

The `autoplay` Boolean attribute tells the browser to start playing the video as soon as it has enough data. For the videos we're demoing with, you'll probably see them start to play almost immediately.

poster

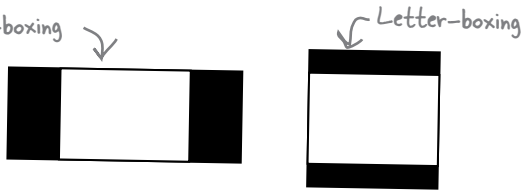
The browser will typically display one frame of the video as a "poster" image to represent the video. If you remove the `autoplay` attribute, you'll see this image displayed before you click play. It's up to the browser to pick which frame to show; often, the browser will just show the first frame of the video…which is often black. If you want to show a specific image, then it's up to you to create an image to display, and specify it by using the `poster` attribute.

loop

Another Boolean attribute, `loop` automatically restarts the video after it finishes playing.

width, height

The `width` and `height` attributes set the width and height of the video display area (also known as the "viewport"). If you specify a poster, the poster image will be scaled to the width and height you specify. The video will also be scaled, but will maintain its aspect ratio (e.g., 4:3 or 16:9), so if there's extra room on the sides, or the top and bottom, the video will be letter-boxed or pillar-boxed to fit into the display area size. You should try to match the native dimensions of the video if you want the best performance (so the browser doesn't have to scale in real time).



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I was testing on different browsers, and the controls look different on each one. At least with solutions like Flash, I had consistent-looking controls.

Yes, the controls in each browser are different with HTML video.

The look and feel of your controls is dictated by those who implement the browsers. They do tend to look different in different browsers and operating systems. In some cases, for instance, on a tablet, they have to look and behave differently because the device just works differently (and it's a good thing that's already taken care of for you). That said, we understand; across, say, desktop browsers, it would be nice to have consistent controls, but that isn't a formal part of the HTML5 spec, and in some cases, a method that works on one OS might clash with another OS's user interface guidelines. So, just know that the controls may differ, and if you really feel motivated, you can implement custom controls for your apps.

We do this in Head First HTML5 Programming. Come join us there; JavaScript is fun!

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What you need to know about video formats

We wish everything were as neat and tidy as the `<video>` element and its attributes, but as it turns out, video formats are a bit of a mess on the Web. What's a video format? Think about it this way: a video file contains two parts, a video part and an audio part, and each part is encoded (to reduce size and to allow it to be played back more efficiently) using a specific encoding type. That encoding, for the most part, is what no one can agree on—some browser makers are enamored with H.264 encodings, others really like VP8, and yet others like the open source alternative, Theora. And to make all this *even more* complicated, the file that holds the video and audio encoding (which is known as a *container*) has its own format with its own name. So we're really talking buzzword soup here.

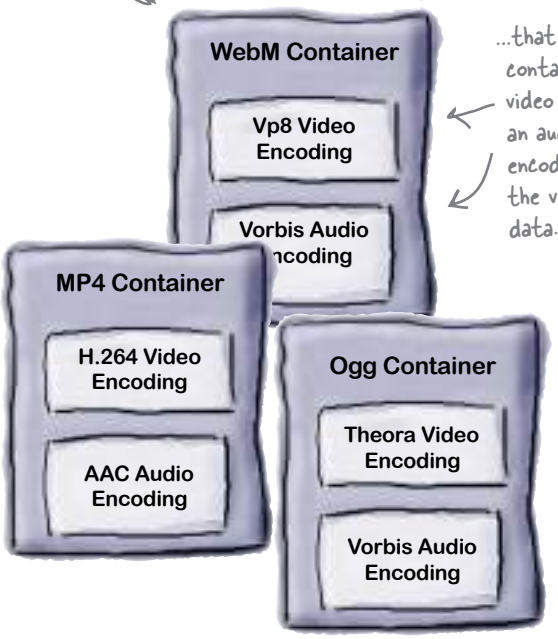
Anyway, while it might be a big, happy world if all browser makers agreed on a single format to use across the Web, well, that just doesn't seem to be in the cards for a number of technical, political, and philosophical reasons. But rather than open that debate here, we're just going to make sure you're reasonably educated on the topic so you can make your own decisions about how to support your audience.

Let's take a look at the popular encodings out there; right now, there are three contenders trying to rule the (Web) world…

Your mileage may vary by the time you read this book, as favored encodings tend to change over time.

There are three different video formats in use across the major browsers.

This is a container...



...that contains a video and an audio encoding of the video data.

Each format consists of a container type (like WebM, MP4, and Ogg) and a video and audio encoding (like VP8 and Vorbis).

The HTML5 specification allows for any video format. It is the browser implementation that determines what formats are actually supported.

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The video format contenders

The reality is, if you're going to be serving content to a wide spectrum of users, you're going to have to supply more than one format. On the other hand, if all you care about is, say, the Apple iPad, you may be able to get away with just one. Today we have three main contenders—let's have a look at them:

MP4 container with H.264 video and AAC audio

H.264 is licensed by the MPEG-LA group.

There is more than one kind of H.264; each is known as a "profile."

MP4/H.264 is supported by Safari and IE9+. You may find support in some versions of Chrome.

WebM container with VP8 video and Vorbis audio

WebM was designed by Google to work with VP8-encoded videos.

WebM/VP8 is supported by Firefox, Chrome, and Opera.

You'll find WebM-formatted videos with the .webm extension.

Ogg container with Theora video and Vorbis audio

Theora is an open source codec.

Video encoded with Theora is usually contained in an Ogg file, with the .ogv file extension.

Ogg/Theora is supported by Firefox, Chrome, and Opera.

H.264 is the industry darling, but not the reigning champ...

Theora is the open source alternative.

VP8, the contender, is backed by Google, supported by others, and coming on strong...

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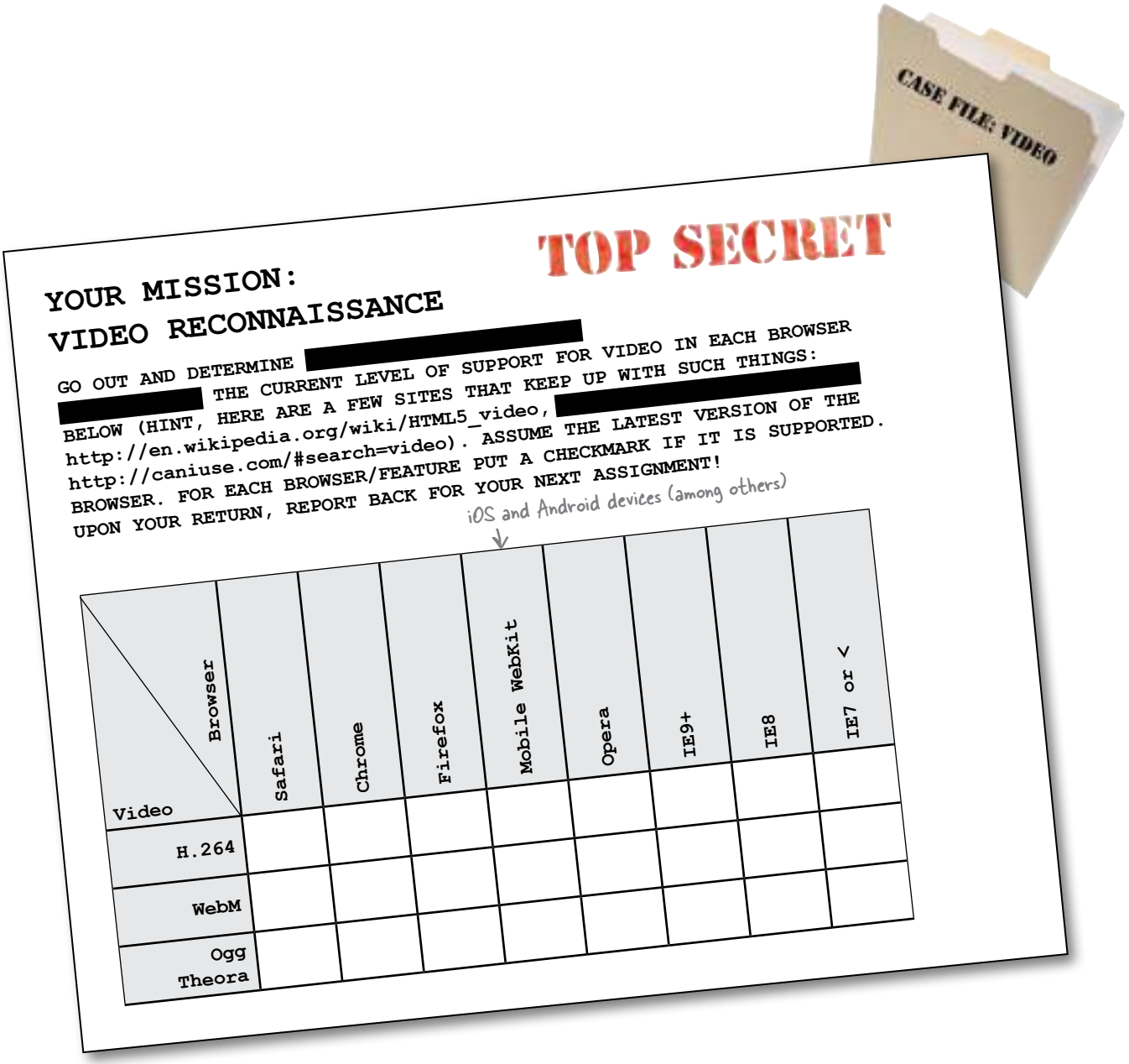

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How to juggle all those formats...

So we know it's a messy world with respect to video format, but what to do? Depending on your audience, you may decide to provide just one format of your video, or several. In either case, you can use one `<source>` element (not to be confused with the `src` *attribute*) per format inside a `<video>` element to provide a set of videos, each with its own format, and let the browser pick the first one it supports. Like this:

Notice we're removing the src attribute from the <video> tag...

...and adding three <source> tags, each with its own src attribute, each with a version of the video in a different format.

```
<video controls autoplay width="512" height="288"
      src="video/tweetsip.mp4">
    <source src="video/tweetsip.mp4">
    <source src="video/tweetsip.webm">
    <source src="video/tweetsip.ogv">
    <p>Sorry, your browser doesn't support the video element</p>
</video>
```

This is what the browser shows if it doesn't support video.

The browser starts at the top and work its way down until it finds a format it can play.

For each source, the browser loads the metadata of the video file to see if it can play it (which can be a lengthy process, although we can make it easier on the browser...see the next page).

BULLET POINTS

- The **container** is the file format that's used to package up the video, audio, and metadata information. Common container formats include: MP4, WebM, Ogg, and Flash Video.
- The **codec** is the software used to encode and decode a specific encoding of video or audio. Popular web codecs include: H.264, VP8, Theora, AAC, and Vorbis.
- The browser decides what video it can decode. Not all browser makers agree, so if you want to support everyone, you need multiple encodings.

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Take 2: lights, camera, action...

Okay, if you were having trouble seeing video, add the markup on the previous page, and even if you weren't having trouble, add it anyway. Give the video another try. Try it in a few different browsers, as well.

Now the video should be working cross-browser!

How to be even more specific with your video formats

Telling the browser the location of your source files gives it a selection of different versions to choose from; however, the browser has to do some detective work before it can truly determine if a file is playable. You can help your browser even more by giving it more information about the MIME type and (optionally) codecs of your video files:

The file you use in the src is a container for the actual video (and audio and some metadata).

The codecs parameter specifies which codecs were used for encoding the video and audio to create the encoded video file.

The video codec

The audio codec

```
<source src="video/tweetsip.ogv" type='video/ogg; codecs="theora, vorbis"'>
```

type is an optional attribute that is a hint to the browser to help it figure out if it can play this kind of file.

This is the MIME type of the video file. It specifies the container format.

Notice the double quotes on the codecs parameter. This means we need to use single quotes around the type attribute.

Next, you'll update your `<source>` elements to include the type information for all three types of video we have.

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Update and test drive

Update your <source> elements like below, and give your page a test drive:

```
<video controls autoplay width="512" height="288" >
    <source src="video/tweetsip.mp4" type='video/mp4; codecs="avc1.42E01E, mp4a.40.2"'>
    <source src="video/tweetsip.webm" type='video/webm; codecs="vp8, vorbis"'>
    <source src="video/tweetsip.ogv" type='video/ogg; codecs="theora, vorbis"'>
    <p>Sorry, your browser doesn't support the video element</p>
</video>
```

If you don't know the codecs parameters, then you can leave them off and just use the MIME type. It will be a little less efficient, but most of the time, that's okay.

The codecs for mp4 are more complicated than the other two because h.264 supports various "profiles," different encodings for different uses (like high bandwidth vs. low bandwidth). So, to get those right, you'll need to know more details about how your video was encoded.

Most likely, your video will play as before, but you'll know that behind the scenes you're helping the browser with the additional type and codec information. If and when you do your own video encoding, you'll need to know more about the various options for the type parameters to use in your source element. You can get a lot more information on type parameters at `http://wiki.whatwg.org/wiki/Video_type_parameters`.

there are no Dumb Questions

Q: Is there any hope of getting to one container format or codec type in the next few years? Isn't this why we have standards?

A: There probably won't be one encoding to rule them all anytime soon—as we said earlier, this topic intersects with a whole host of issues, including companies wanting to control their own destiny in the video space to a complex set of intellectual property issues. The HTML5 standards committee recognized this and decided not to specify the video format in the HTML5 specification. So, while in principle HTML5 supports (or is at least agnostic to) all of these formats, it is really up to the browser makers to decide what they do and don't support.

Keep an eye on this topic if video is important to you; it will surely be an interesting one to watch over the next few years as this is all sorted out. And, as always, keep in mind what your audience needs and make sure you're doing what you can to support them.

Q: If I want to encode my own video, where do I start?

A: There are a variety of video capture and encoding programs out there, and which one you choose is really going to depend on what kind of video you're capturing and how you want to use the end result. Entire books have been written on video encoding, so be prepared to enter a world of all new acronyms and technology. You can start simple with programs like iMovie or Adobe Premiere Elements, which include the ability to encode your video for the Web. If you're getting into serious video work with Final Cut Pro or Adobe Premiere, these software programs include their own production tools. And, finally, if you are delivering your videos from a content delivery network (CDN), many CDN companies also offer encoding services. So you've got a wide variety of choices depending on your needs.

Q: Can I play my video back fullscreen?

A: That functionality hasn't yet been standardized, although you'll find ways to do it with some of the browsers if you search the Web. Some of the browsers supply a fullscreen control (for instance, on tablets) that give the video element this capability. Also note that once you've got a way to go fullscreen, what you can do with the video, other than basic playback, may be limited for security reasons (just as it is with plug-in video solutions today).

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No problem.

There are techniques for falling back to another video player if your preferred one (whether that be HTML5 or Flash or another) isn't supported.

Below, you'll find an example of how to insert your Flash video as a fallback for HTML5 video, assuming the browser doesn't know how to play HTML5 video. Obviously, this is an area that is changing fast, so please take a look on the Web (which is updated a lot more often than a book) to make sure you're using the latest and greatest techniques. You'll also find ways to make HTML5 the fallback rather than Flash if you prefer to give Flash video priority.

```
<video poster="video.jpg" controls>
        <source src="video.mp4">
        <source src="video.webm">
        <source src="video.ogv">
        <object>...</object>
</video>
```

For Flash video, you need an <object> element. Insert the <object> element inside the <video> element below the <source> tags. If the browser doesn't know about the <video> element, the <object> will be used, and you'll see Flash video playing.

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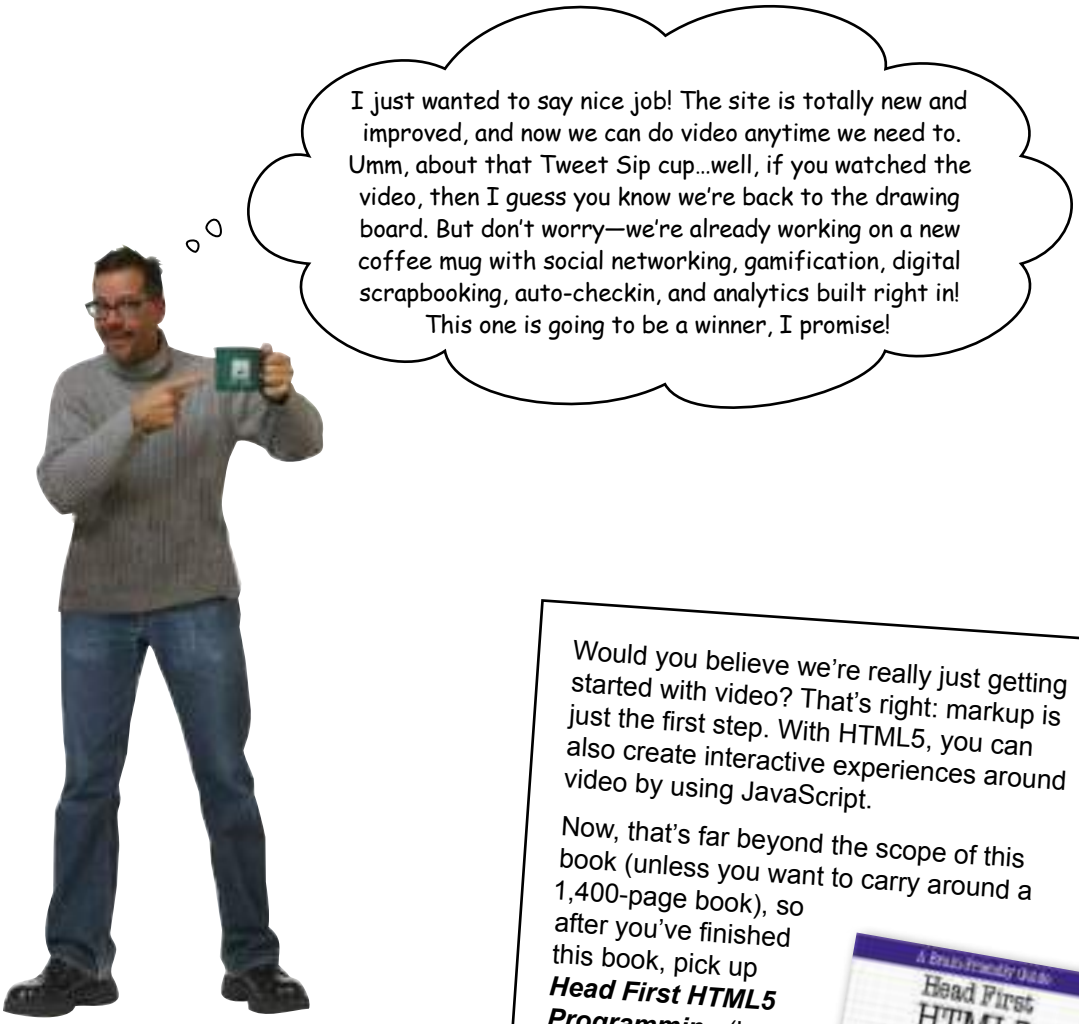

Would you believe we're really just getting started with video? That's right: markup is just the first step. With HTML5, you can also create interactive experiences around video by using JavaScript.

Now, that's far beyond the scope of this book (unless you want to carry around a 1,400-page book), so after you've finished this book, pick up ***Head First HTML5 Programming*** (by your all-time favorite Head First authors, of course), and take this all to the next level.

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Element Soup

<progress>

Need to show progress on a task? Like 90% done? Use this element.

<section>

Use this element to define the major sections of your document.

Use this element for content that's aside from the main content, like a sidebar or a pullquote.

<aside>

<footer>

This element defines the footer of a section or a whole document.

<header>

Use this for sections with headers, or the header of the whole document.

Want a video in your page? You need this element.

<video>

This element is for highlighting bits of text. Almost as good as that ink highlighter!

<mark>

<meter>

Need to display a measurement in a range? Like a thermometer that goes from 0 to 212, and shows it's 90 degrees outside? Hot!

Use this element to group together links that are used for navigation in your site.

<nav>

<audio>

Use this for including sound content in your page.

<article>

For marking up content like news articles or blog posts that are self-contained content.

The time element is a time, a date, or a date-time (like January 21st at 2am).

<time>

This is used to display graphics and animations drawn with JavaScript in your page.

<canvas>

This element is to define self-contained content like a photo, a diagram or even a code listing.

<figure>

Here are a bunch of elements you know, and a few you don't, that are all new in HTML5.

Remember, half the fun of HTML is experimenting! So make some files of your own and try these out.

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BULLET POINTS

- HTML5 added several new elements to HTML.
- <section>, <article>, <aside>, <nav>, <header>, and <footer> are all new elements to help you structure your page, and add more meaning than if you use .
- <section> is for grouping related content.
- <article> is for self-contained content like blog posts, forum posts, and news articles.
- <aside> is for content that is not central to the main content of the page, such as callouts and sidebars.
- <nav> is for grouping site navigation links.
- <header> groups content such as headings, logos, and bylines that typically go at the top of a page or section.
- <footer> groups content such as document information, legalese, and copyright that typically go at the bottom of a page or section.
- <time> is also a new element in HTML5. It is used to mark up times and dates.
- is still used for structure. It is often used to group elements together for styling purposes or to create structure for content that doesn't fit into one of the new structure-related elements in HTML5.
- Older browsers don't support new HTML5 elements, so be sure you know the browsers your primary audience will be using to access your web page, and don't use the new elements until you're sure they will work for your audience.
- <video> is a new HTML element for adding video to your page.
- A video codec is the encoding used to create the video file. Popular codecs include h.264, Vp8, and Theora.
- A video container file contains video, audio, and metadata. Popular container formats include MP4, OGG, and WebM.
- Provide multiple video source files to be sure your audience can view your video files in their browsers.

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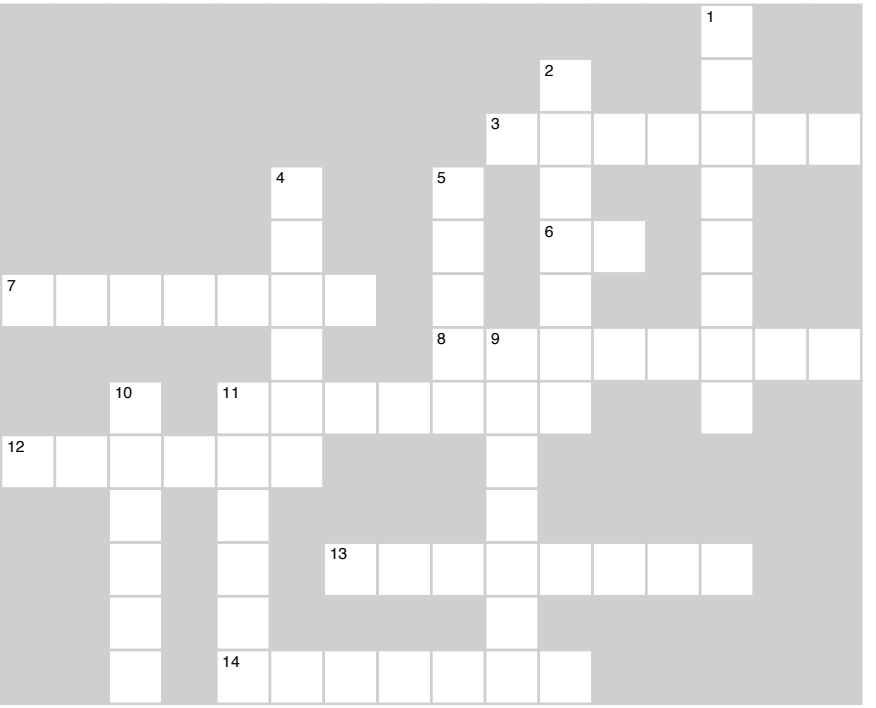
HTMLcross

There are lots of new ideas and new elements in this chapter. Do the crossword to help make it all stick. All the answers come from the chapter.



Across

3. A _____ attribute is one that doesn't have a specified value.
6. The TweetSip cup measures coffee in _____.
7. The design of the Starbuzz page has a main content _____.
8. Specify a date in the _____ attribute of the <time> element.
11. The _____ in the Starbuzz blog had the wrong style until we added the "top" class.
12. A browser doesn't know that means _____.
13. Use _____ selectors in your CSS to make sure you don't get unintended styling.
14. The <section> element is used to group _____ content.

Down

1. The Starbuzz CEO made a video about the _____ cup.
2. Browser makers can't agree on video _____.
4. A section can have a header and a _____.
5. You'd probably use this element for a sidebar.
9. Your local newspaper might use this kind of element to mark up its news articles.
10. The _____ tag is used for specifying multiple video files.
11. You can use a _____ at the top of the page, or at the top of a section or article.

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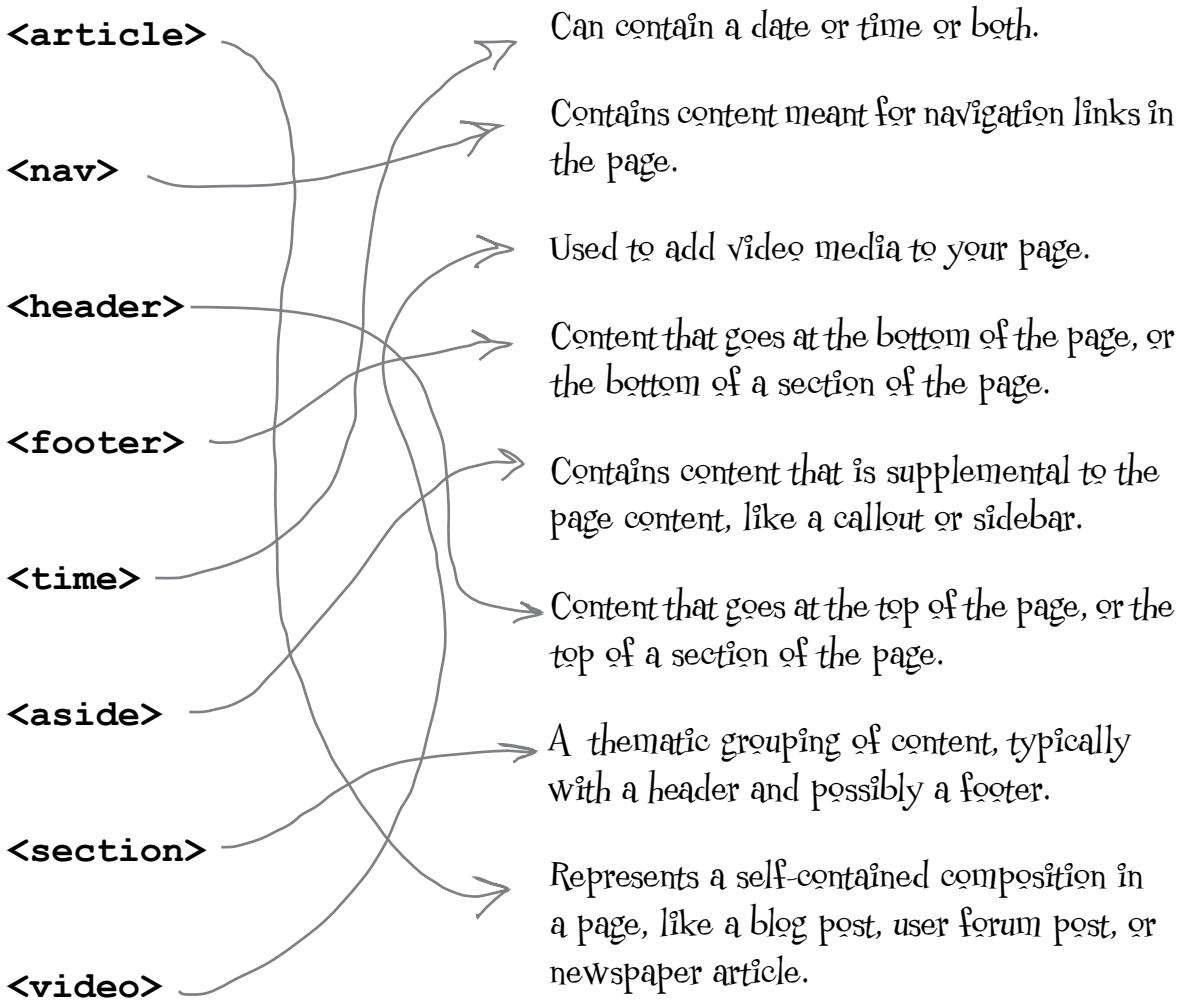
WHO DOES WHAT? SOLUTION

Sure, we could just tell you about the new HTML5 elements, but wouldn't it be more fun to figure them out? Below, you'll find the new elements to the left (these aren't *all* the new elements, but you'll find the more important ones here); for each element, match it with its description to the right:



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TOP SECRET

SOLUTION

YOUR MISSION: VIDEO RECONNAISSANCE

GO OUT AND DETERMINE [redacted] THE CURRENT LEVEL OF SUPPORT FOR VIDEO IN EACH BROWSER [redacted] BELOW (HINT, HERE ARE A FEW SITES THAT KEEP UP WITH SUCH THINGS: [redacted] http://en.wikipedia.org/wiki/HTML5_video, http://caniuse.com/#search=video). ASSUME THE LATEST VERSION OF THE BROWSER. FOR EACH BROWSER/FEATURE PUT A CHECKMARK IF IT IS SUPPORTED. UPON YOUR RETURN, REPORT BACK FOR YOUR NEXT ASSIGNMENT!

iOS and Android devices (among others)

Video \ Browser	Safari	Chrome	Firefox	Mobile WebKit	Opera	IE9+	IE8	IE7 or <
H.264	✓	some		iOS		✓		
WebM		✓	✓	Android	✓			
Ogg Theora		✓	✓		✓			

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HTMLcross Solution

												[1]T			
										[2]F		W			
									[3]B	O	O	L	E	A	N
					[4]F			[5]A		R			E		
					O			S		[6]M	L		T		
[7]S	E	C	T	I	O	N		I		A			S		
					T			[8]D	[9]A	T	E	T	I	M	E
		[10]S		[11]H	E	A	D	E	R	S			P		
[12]F	O	O	T	E	R				T						
		U		A					I						
		R		D		[13]S	P	E	C	I	F	I	C		
		C		E					L						
		E		[14]R	E	L	A	T	E	D					

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13 tables and more lists

Getting Tabular

If it walks like a table and talks like a table… There comes a time in life when we have to deal with the dreaded *tabular data*. Whether you need to create a page representing your company's inventory over the last year or a catalog of your vinylmation collection (don't worry, we won't tell), you know you need to do it in HTML, but how? Well, have we got a deal for you: order now, and in a single chapter we'll reveal the secrets that will allow you to put your very own data right inside HTML tables. But there's more: with every order we'll throw in our exclusive guide to styling HTML tables. And, if you act now, as a special bonus, we'll throw in our guide to styling HTML lists. Don't hesitate; call now!

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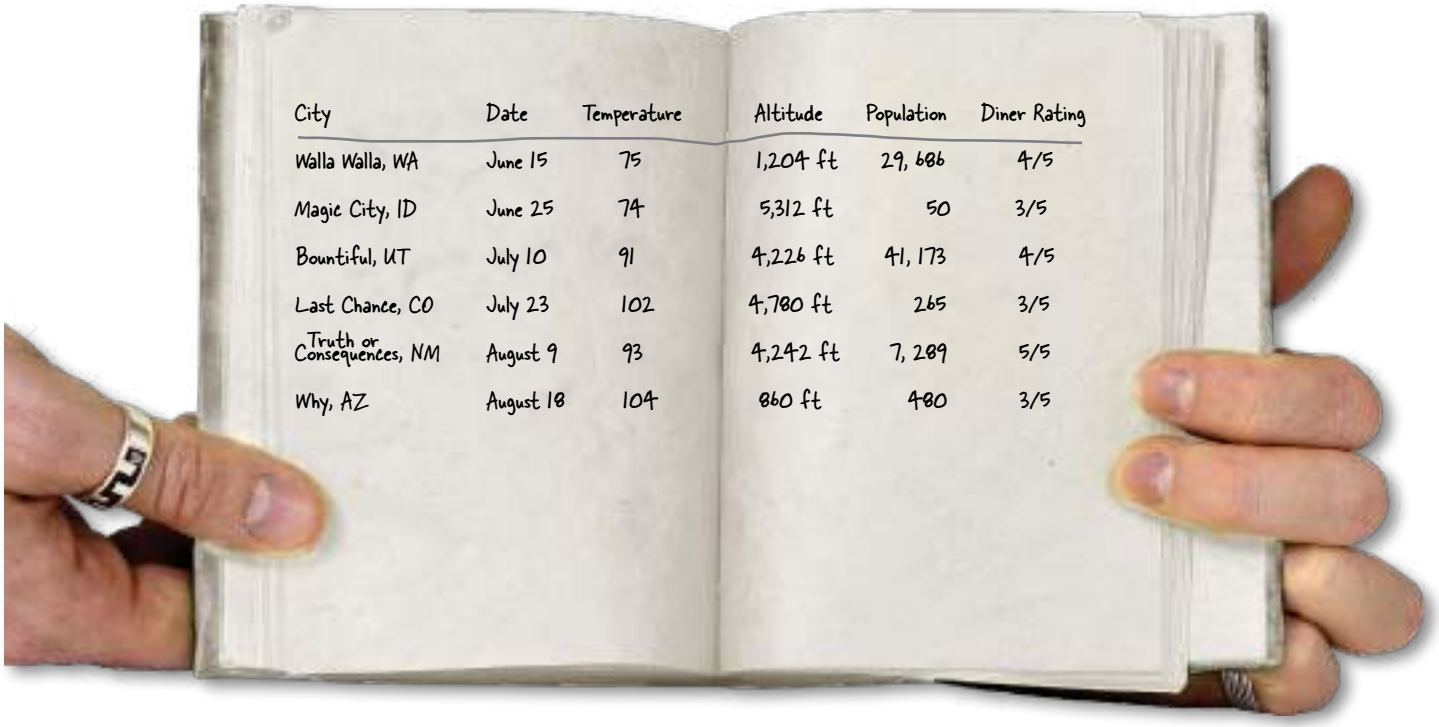

City	Date	Temperature	Altitude	Population	Diner Rating
Walla Walla, WA	June 15	75	1,204 ft	29, 686	4/5
Magic City, ID	June 25	74	5,312 ft	50	3/5
Bountiful, UT	July 10	91	4,226 ft	41, 173	4/5
Last Chance, CO	July 23	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 9	93	4,242 ft	7, 289	5/5
Why, AZ	August 18	104	860 ft	480	3/5

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How do you make tables with HTML?

Tony's right; you really haven't seen a good way of using HTML to represent his table data, at least not yet. You do know there's a way to use CSS and `<div>`s to create a table-like layout (with CSS table display), but that's for layout (presentation) purposes, and isn't related to the content itself. Here, we've got *tabular data* that we want to mark up with HTML. Luckily, HTML has a `<table>` element to take care of marking up tabular data. Before we dive into the `<table>` element, let's first get an idea of what goes into a table:

We have columns...

And this row has headings.

And we have rows...

City	Date	Temp	Altitude	Population	Diner Rating
Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5
Magic City, ID	June 25th	74	5,312 ft	50	3/5
Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5
Last Chance, CO	July 23rd	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 6th	93	4,242 ft	7,289	5/5
Why, AZ	August 18th	104	860 ft	480	3/5

We call each piece of data a cell, or sometimes just table data.

BRAIN POWER

If they put you in charge of HTML, how would you design one or more elements that could be used to specify a table, including headings, rows, columns, and the actual table data?

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Creating a table with HTML

Before we pull out Tony's site and start making changes, let's get the table working like we want it in a separate HTML file. We've started the table and already entered the headings and the first three rows of the table into an HTML file called "table.html" in the "chapter13/journal/" folder. Check it out:

```
<!DOCTYPE html>
<html>
<head>
   <meta charset="utf-8">
   <style type="text/css">
        td, th {border: 1px solid black;}
   </style>
   <title>Testing Tony's Travels</title>
</head>
<body>
   <table>
      <tr>
         <th>City</th>
         <th>Date</th>
         <th>Temperature</th>
         <th>Altitude</th>
         <th>Population</th>
         <th>Diner Rating</th>
      </tr>
      <tr>
         <td>Walla Walla, WA</td>
         <td>June 15th</td>
         <td>75</td>
         <td>1,204 ft</td>
         <td>29,686</td>
         <td>4/5</td>
      </tr>
      <tr>
         <td>Magic City, ID</td>
         <td>June 25th</td>
         <td>74</td>
         <td>5,312 ft</td>
         <td>50</td>
         <td>3/5</td>
      </tr>
   </table>
</body>
</html>
```

This is just a small bit of CSS so we can see the structure of the table in the browser. Don't worry about this for now.

We use a <table> tag to start the table.

Here's the first row, which we start with a <tr>.

Each <th> element is a table heading for a column.

Notice that the table headings are listed one after each other. While these look like they might make up a column in the HTML, we are actually defining the entire table headings row. Look back at Tony's list to see how his headings map to these.

Each <tr> element forms a table row.

Here's the start of the second row, which is for the city Walla Walla.

Each <td> element holds one cell of the table, and each cell makes a separate column.

All these <td>s make up one row.

And here's the third row. Again, the <td> elements each hold one piece of table data.

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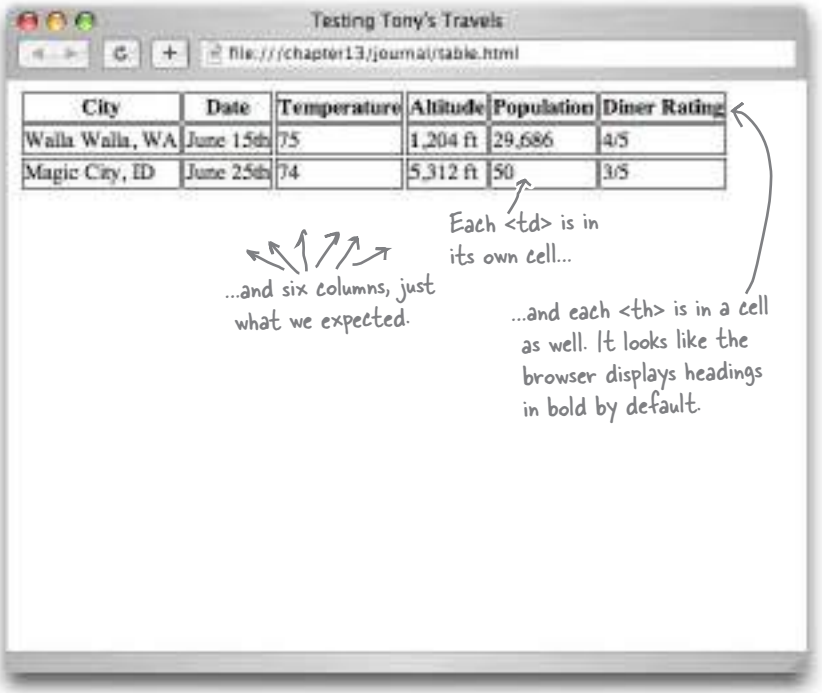
What the browser creates

Let's take a look at how the browser displays this HTML table. We'll warn you now: this isn't going to be the *best-looking* table, but it *will* look like a table. We'll worry about how it looks shortly; for now, let's make sure you've got the basics down.



Here's how the browser displays the table HTML.

We've got three rows total, including the headings...

...and six columns, just what we expected.

Each <td> is in its own cell...

...and each <th> is in a cell as well. It looks like the browser displays headings in bold by default.

Exercise

Finishing typing in the "Testing Tony's Table" HTML from the previous page (we started it in "table.html", but you need to finish it). Typing this in, while tedious, will help get the structure of the <table>, <tr>, <th>, and <td> tags in your head. When you finish, give it a quick test, and then add the remaining items from Tony's table. Test that too.

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Tables dissected

You've seen four elements used to create a single table: <table>, <tr>, <th>, and <td>. Let's take a closer look at each one to see exactly what role it plays in the table.

The <table> tag starts the whole thing off. When you want a table, start here.

The <th> element contains one cell in the heading of your table. It must be inside a table row.

The </tr> tag ends a row of the table.

```
<th>Date</th>
```

```
<table>
```

	City	Date	Temp	Altitude	Population	Diner Rating	
<tr>							</tr>
<tr>	Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5	</tr>
<tr>	Magic City, ID	June 25th	74	5,312 ft	50	3/5	</tr>
<tr>	Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5	</tr>
<tr>	Last Chance, CO	July 23rd	102	4,780 ft	265	3/5	</tr>
<tr>	Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5	</tr>
<tr>	Why, AZ	August 18th	104	860 ft	480	3/5	</tr>

Each <tr> element specifies a table row. So, all the table data that goes in a row is nested inside the <tr> element.

```
<td>August 9th</td>
```

The <td> element contains one data cell in your table. It must be inside a table row.

```
</table>
```

The </table> tag ends the table.

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there are no Dumb Questions

Q: Why isn't there a table column element? That seems pretty important.

A: The designers of HTML decided to let you specify tables by row, rather than by column. But notice that by specifying each row's <td> elements, you are implicitly specifying each column anyway.

Q: What happens if I have a row that doesn't have enough elements? In other words, I've got fewer things than the number of columns in the table?

A: The easiest way to deal with that is to just leave the content of the data cell empty; in other words, you write <td></td>. If you leave out the data cell, then the table won't line up properly, so all the data cells have to be there, even if they are empty.

Q: What if I want my table headings to be down the left side of the table, instead of across the top; can I do that?

A: Yes, you certainly can. You just need to put your table heading elements in each row instead of all in the first row. If your <th> element is the first item in each row, then the first column will consist of all table headings.

Q: My friend showed me a cool trick where he did all his page layout right within a table. He didn't even have to use CSS!

A: Go straight to CSS jail. Do not pass go; do not collect $200.

Using tables for layout was commonly done in the HTML era before CSS, when, frankly, there was no better way to do complex layouts. However, it is a poor way to do your layouts today. Using tables for layout is notoriously hard to get right and difficult to maintain. Instead, it's much better to use CSS table display to get the benefits of a table layout without actually creating an HTML table (this is how we styled the Starbuzz page in Chapter 11). Tell your friend that his technique is old school, and he needs to get up to speed with the right way to do layout: CSS with HTML.

Q: Isn't a table all about presentation? What happened to presentation versus structure?

A: Not really. With tables, you are specifying the relationships between tabular data items. We'll use CSS to alter the presentation of the table.

Q: How do HTML tables relate to CSS table display?

A: HTML tables allow you to specify the structure of a table using markup while CSS table display gives you a way to display block-level elements in a table-like presentation. Think about it this way, when you really need to create tabular data in your page, use tables (and we'll see how to style these in a bit); however, when you just need to make use of a table-like presentation with other types of content, then you can use a CSS table display layout.

Q: Can we use CSS table display to style HTML tables?

A: Well, you don't really need to. Why? Because you're already creating a tabular structure with HTML, so, as you'll see, you can use simple CSS to style the table however you like.

Tables give you a way to specify tabular data in your HTML.

Tables consist of data cells within rows. Columns are implicitly defined within the rows.

The number of columns in your table will be the number of data cells you have in a row.

In general, tables are not meant to be used for presentation; that's the job of CSS.

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BE the Browser

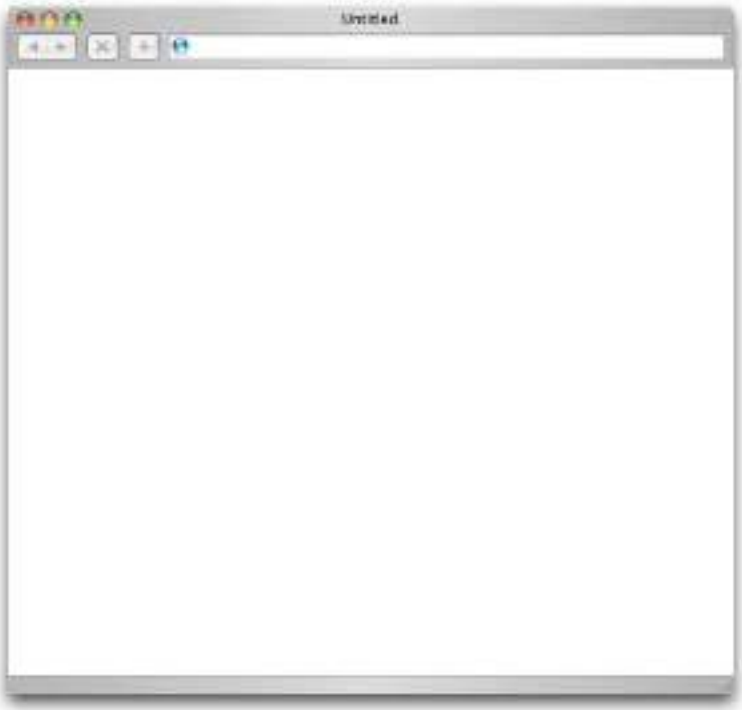
On the left, you'll find the HTML for a table. Your job is to play like you're the browser displaying the table. After you've done the exercise, look at the end of the chapter to see if you got it right.

```
<table><tr><th>Artist</th>
<th>Album</th></tr><tr>
<td>Enigma</td><td>Le Roi Est Mort,
Vive Le Roi!</td></tr> <tr><td>LTJ
Bukem</td>
<td>Progression Sessions 6</td>
</tr><tr>
<td>Timo Maas</td>
<td>Pictures</td></tr></table>
```

Here's just the table HTML.

Argh! Someone needs to learn how to format her HTML.

Draw the table here.



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Adding a caption

You can improve your table right off the bat by adding a caption.

```
<table>
   <caption>
         The cities I visited on my
         Segway'n USA travels
   </caption>
   <tr>
      <th>City</th>
      <th>Date</th>
      <th>Temperature</th>
      <th>Altitude</th>
      <th>Population</th>
      <th>Diner Rating</th>
   </tr>
   <tr>
      <td>Walla Walla, WA</td>
      <td>June 15th</td>
      <td>75</td>
      <td>1,204 ft</td>
      <td>29,686</td>
      <td>4/5</td>
   </tr>
   <tr>
      <td>Magic City, ID</td>
      <td>June 25th</td>
      <td>74</td>
      <td>5,312 ft</td>
      <td>50</td>
      <td>3/5</td>
   </tr>
   .
   .
   .
</table>
```

The caption is displayed in the browser. By default, most browsers display this above the table.

If you don't like the default location of the caption, you can use CSS to reposition it (we'll give that a try in a sec). Keep in mind that older browsers don't fully support repositioning the caption.

You should always put the caption at the top of your table in the HTML, and use CSS to reposition it to the bottom, if that's where you want it.

The rest of the table rows go here.

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Test drive...and start thinking about style

Add the caption to your table. Save and reload.

The caption is at the top of the table. It'll probably look better on the bottom.

Tony's Table

file:///chapter13/journal/table.html

The cities I visited on my Segway'n USA travels

City	Date	Temperature	Altitude	Population	Diner Rating
Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5
Magic City, ID	June 25th	74	5,312 ft	50	3/5
Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5
Last Chance, CO	July 23rd	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5
Why, AZ	August 18th	104	860 ft	480	3/5

We really need to add some padding to the table data cells, to make them easier to read...

...and the border lines are really "heavy" visually. We could use much "lighter" borders in the table cells, although it would be nice to have a dark border around the whole table...

...and a splash of orange to match Tony's site could really pull the whole thing together.

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Before we start styling, let's get the table into Tony's page

Before we start adding style to Tony's new table, we should really get the table into his main page. Remember that Tony's main page already has set a `font-family`, `font-size`, and other styles that the table is going to inherit. So without putting the table into his page, we won't really know what the table looks like.

Start by opening "journal.html" in the "chapter13/journal" folder, locate the August 20th entry, and make the following changes. When you've finished, move on to the next page before reloading.

```
<h2>August 20, 2012</h2>
<p>
   <img src="images/segway2.jpg" alt="Me and my Segway in New Mexico">
</p>

<p>
Well, I made it 1200 miles already, and I passed through some interesting
places on the way:
</p>

<ol>
   <li>Walla Walla, WA</li>
   <li>Magic City, ID</li>
   <li>Bountiful, UT</li>
   <li>Last Chance, CO</li>
   <li>Truth or Consequences, NM</li>
   <li>Why, AZ</li>
</ol>
```

This is the old list of cities. Delete this because we're replacing it with the table.

```
<table>
   <caption>The cities I visited on my Segway'n USA travels</caption>
   <tr>
      <th>City</th>
      <th>Date</th>
      <th>Temperature</th>
      <th>Altitude</th>
      <th>Population</th>
      <th>Diner Rating</th>
   </tr>
   .
   .
   .
</table>
```

The new table goes here. Copying and pasting it from the previous file is the easiest way to get it here.

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Now let's style the table

Add the new style highlighted below at the bottom of the "journal.css" stylesheet file.

```
@font-face {
  font-family: "Emblema One";
  src: url("http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-Regular.woff"),
       url("http://wickedlysmart.com/hfhtmlcss/chapter8/journal/EmblemaOne-Regular.ttf");
}
body {
  font-family:     Verdana, Geneva, Arial, sans-serif;
  font-size:       small;
}
h1, h2 {
  color:           #cc6600;
  border-bottom:   thin dotted #888888;
}
h1 {
  font-family:     "Emblema One", sans-serif;
  font-size:       220%;
}
h2 {
  font-size:       130%;
  font-weight:     normal;
}
blockquote {
  font-style:      italic;
}
```

At the top here is all the style that's currently in Tony's web page. We added all this in Chapter 8. We're going to add the new style for the tables below it.

```
table {
    margin-left: 20px;
    margin-right: 20px;
    border: thin solid black;
    caption-side: bottom;
}

td, th {
    border: thin dotted gray;
    padding: 5px;
}

caption {
    font-style: italic;
    padding-top: 8px;
}
```

First, we'll style the table. We're going to add a margin on the left and right, and a thin, black border to the table.

And we're going to move that caption to the bottom of the table.

Let's also change the border on the table data cells to be a much lighter, dotted border in gray.

And let's add some padding to the data cells so there's some space between the data content and the border.

This rule styles the caption. We're changing the font-style to italic and adding some top padding.

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Taking the styled tables for a test drive

That's a lot of changes at once. Make sure you save them, and you should validate as well. Then load "journal.html" into your browser.

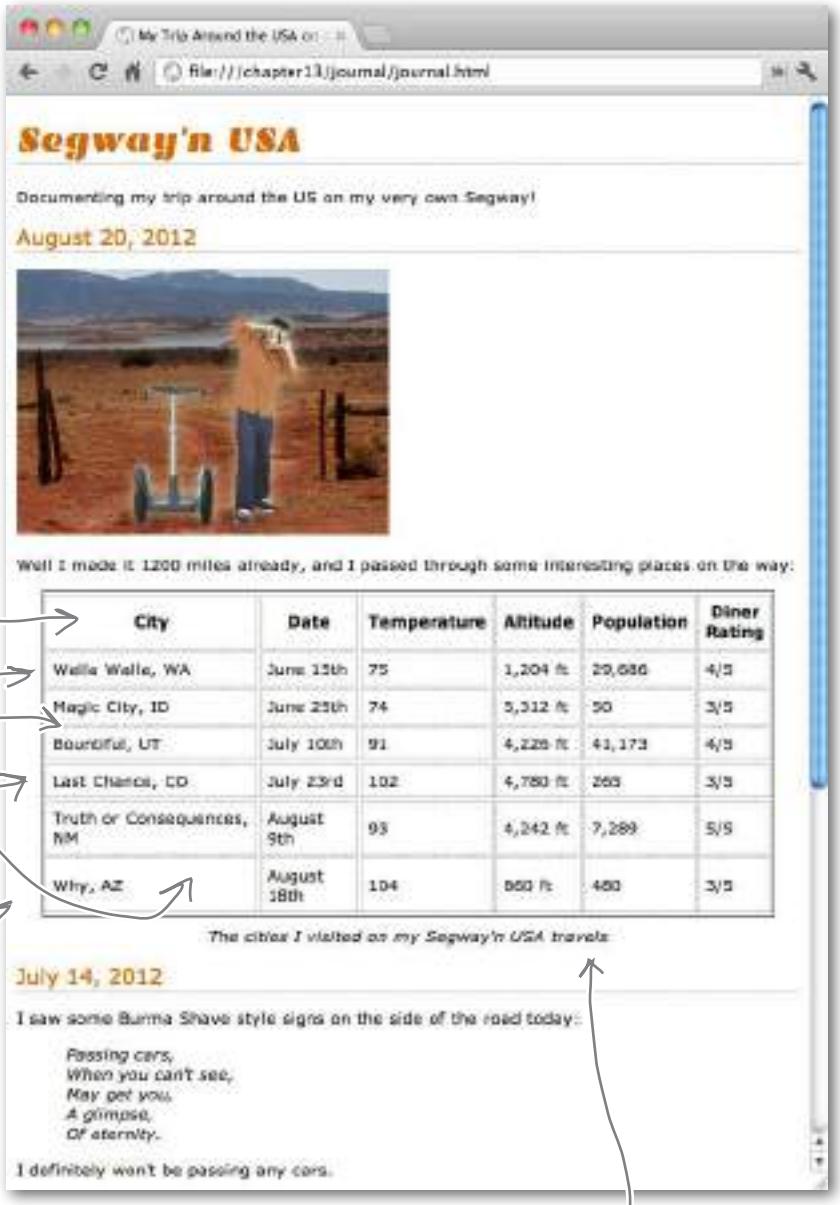
The table looks quite different now that you've styled it. We're also inheriting a few styles that were already in Tony's journal.

All the fonts are now sans-serif and a smaller size. We picked that up from the previous styles already in the file.

Now we've got a dark border and dotted lines.

And we've got some margin on the table and some padding in each table cell.

Those dotted lines are looking really busy and distracting, though. It doesn't help that they are duplicated between each pair of table cells.



Remember, in browsers that don't support the caption-side property, the caption will still be at the top of the table.

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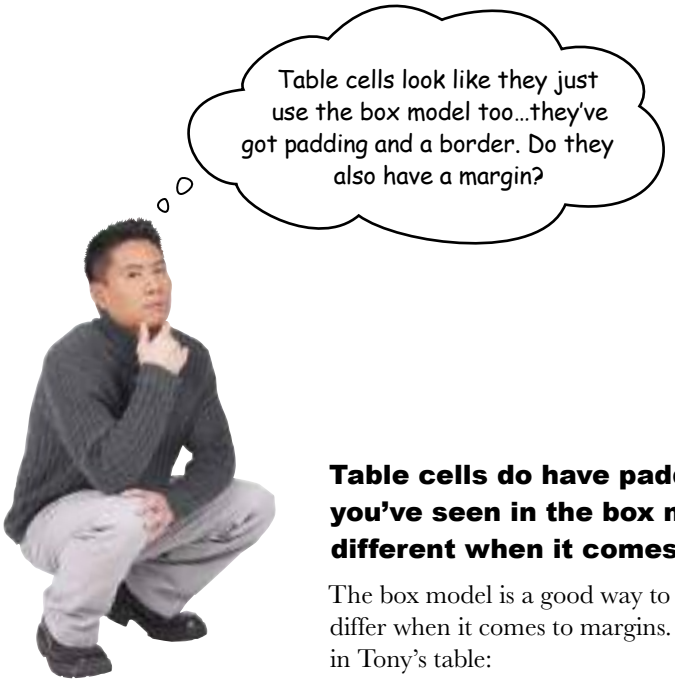
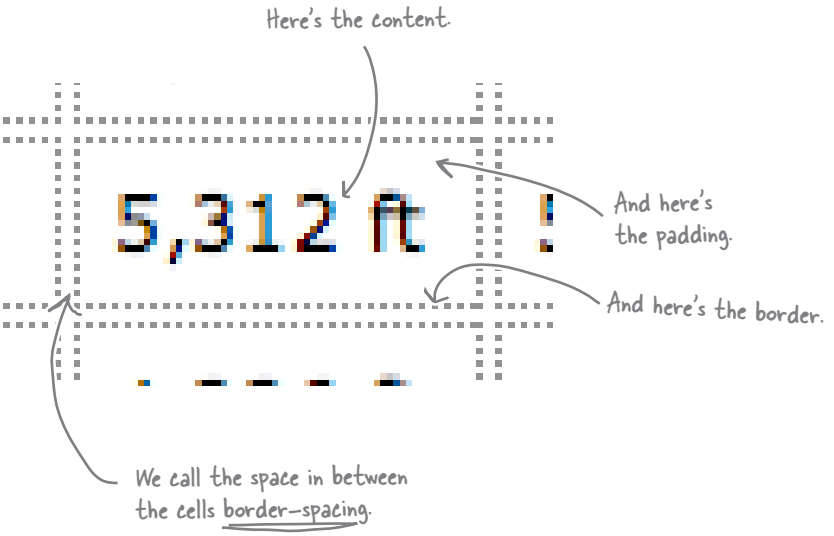


Table cells do have padding and a border—just like you've seen in the box model—but they are a little different when it comes to margins.

The box model is a good way to think about table cells, but they do differ when it comes to margins. Let's take a look at one of the cells in Tony's table:



This is just like the border-spacing property we used in the CSS table display layout for Starbuzz.

So instead of a margin, we have a `border-spacing` property, which is defined over the entire table. In other words, you can't set the "margin" of an individual table cell; rather, you set a common spacing around all cells.

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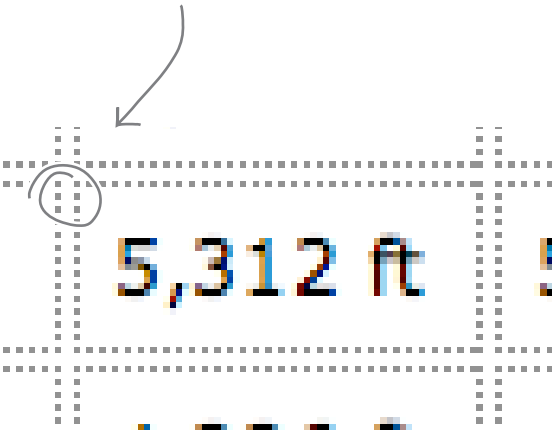
Sharpen your pencil

The double dotted lines are giving Tony's table a busy and distracting look. It would be much better, and wouldn't detract from the table, if we could just have one border around each table cell. Can you think of a way to do that with styling given what you've just learned? Give it a try and check your answer in the back of the chapter.



there are no Dumb Questions

Q: You said border spacing is defined for the entire table, so I can't set a margin for an individual table cell?

A: Right. Table cells don't have margins; what they have is spacing around their borders, and this spacing is set for the entire table. You can't control the border spacing of each table cell separately.

Q: Well, is there any way to have different border spacing on the vertical than I have on the horizontal? That seems useful.

A: You sure can. You can specify your border spacing like this:

```
border-spacing: 10px 30px;
```

That sets 10 pixels of horizontal border space and 30 pixels of vertical border space.

Q: The border-spacing property doesn't seem to work in my browser.

A: Are you using an old version of Internet Explorer? We're sorry to report that IE version 6 doesn't support border-spacing. But seriously, isn't it time you upgraded your browser?

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Getting those borders to collapse

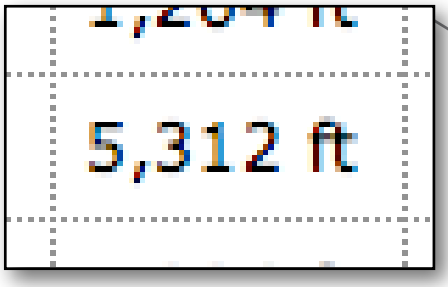
There is another way to solve the border dilemma, besides the `border-spacing` property. You can use a CSS property called `border-collapse` to collapse the borders so that there is no border spacing at all. When you do this, your browser will ignore any border spacing you have set on the table. It will also combine two borders that are right next to each other into one border. This "collapses" two borders into one.

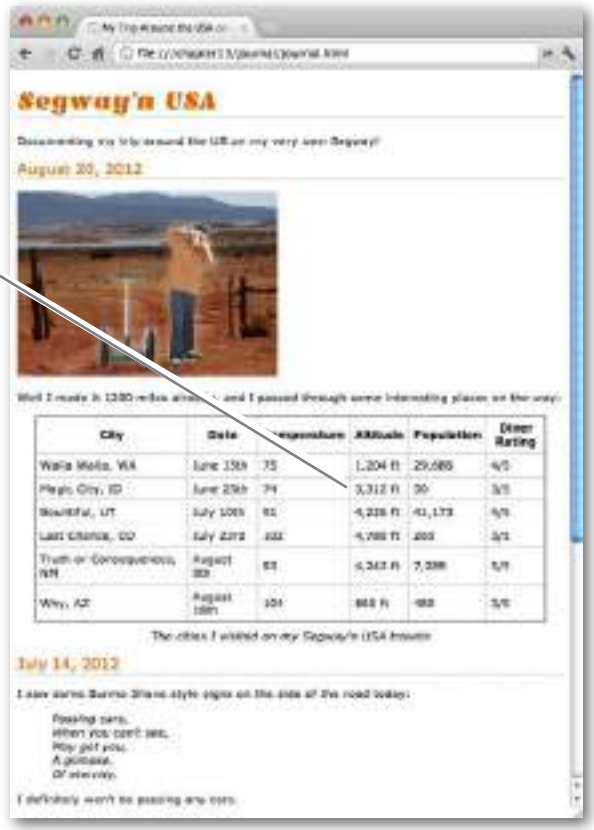
Here's how you can set the `border-collapse` property. Follow along and make this change in your "journal.css" file:

```
table {
    margin-left: 20px;
    margin-right: 20px;
    border: thin solid black;
    caption-side: bottom;
    border-collapse: collapse;
}
```

Add a border-collapse property and set its value to "collapse".

Save the file and reload; then check out the changes in the border.





Now you just have one single border around all the table cells. Just what we wanted, and don't you agree that the table looks much cleaner now?

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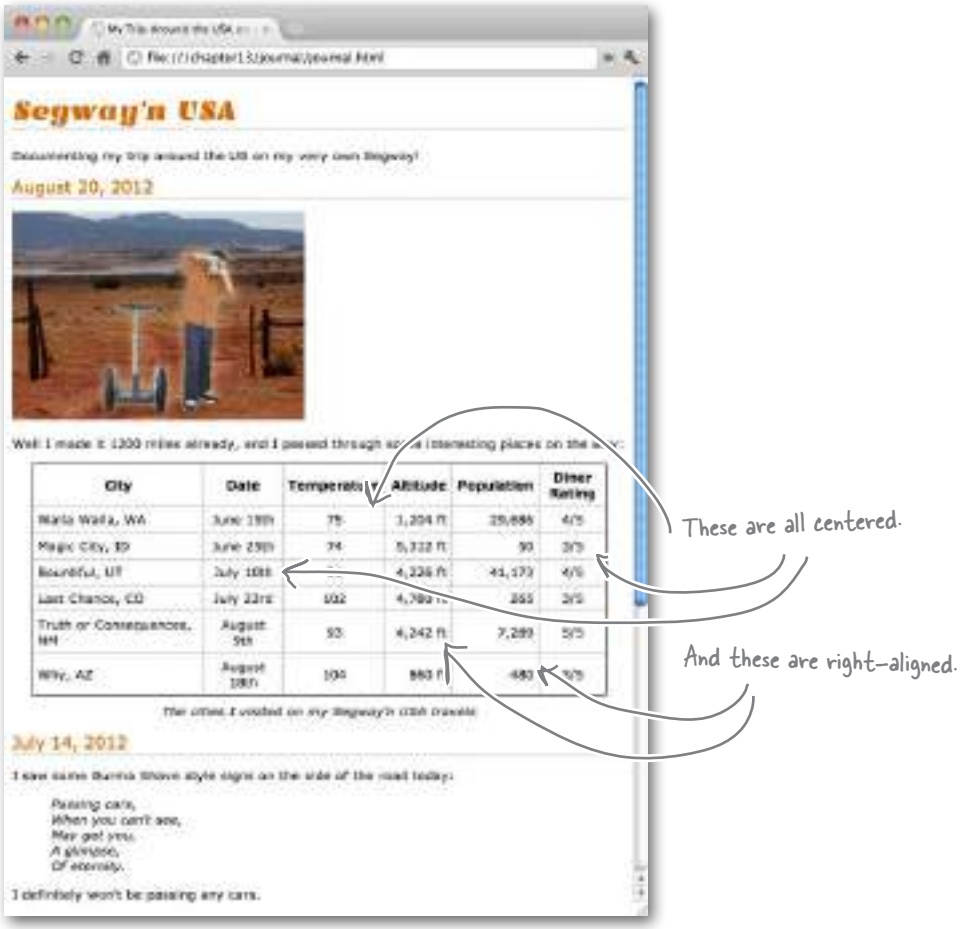
Sharpen your pencil

You're becoming quite the pro at HTML and CSS, so we don't mind giving you a little more to play with in these exercises. How about this: we'd like to spruce this table up even a little more, starting with some text alignment issues. Let's say we want the date, temperature, and diner rating to be center-aligned. And how about right alignment on the altitude and population? How would you do that?

Here's a hint: create two classes, one for center-aligned and one for right-aligned. Then just use the text-align property in each. Finally, add the appropriate class to the correct <td> elements.

This may sound tough, but take it step by step; you already know everything you need to finish this one. And, of course, you can find the answer in the back of the chapter, but give yourself the time to solve it before you peek.



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How about some color?

You know Tony loves his signature color and there's no reason not to add a splash of orange to his table; not only will it look great, but we can actually improve the readability of the table by adding some color. Just like for any other element, all you need to do is set the `background-color` property on a table cell to change its color (notice how everything you've learned about HTML and CSS is starting to come together!). Here's how you do that:

```
th {
    background-color: #cc6600;
}
```

Add this new rule to your "journal.css" file and reload. Here's what you'll see:

How about some color in the table rows?

So far, the color is looking pretty nice. Let's take it to the next level. A common way to color tables is to give rows an alternating color, which allows you to more easily see each row without getting confused about which column goes with which row. Check it out:

Difficult to do in CSS? Nope. Here's how you can do this. First define a new class—let's call it "cellcolor":

```
.cellcolor {
    background-color: #fcba7a;
}
```

and then add this class attribute to each row you'd like to color. So in this case, you find the `<tr>` opening tags for Magic City, Last Chance, and Why, and add `class="cellcolor"` to each one.

Your turn. Add the class "cellcolor" to your CSS in "journal.css", and then, in your HTML, add class="cellcolor" to each of the <tr> opening tags needed to make the rows alternating colors. Check your answers before moving on.

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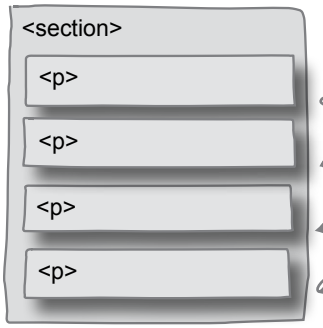
Some Serious CSS

Want to see another, more advanced way to add color to every other row of a table? It's called the **nth-child pseudo-class**. Remember, pseudo-classes are used to style elements based on their state (like the `a:hover` pseudo-class we used in Head First Lounge, which styles a link if the user is hovering the mouse over the link).

For the nth-child pseudo-class, that state is the numerical order of an element in relation to its sibling elements. Let's look at an example of what that means:

Here, we have four paragraphs nested in a <section> element. Each paragraph is a "child" of the <section>.



This is the first child...

...this is the second child...

...the third child...

...and this is the fourth child.

Let's say you want to select the even paragraphs (that is, paragraphs 2 and 4) so they have a red background color, and the odd paragraphs so they have a green background color. You do that like this:

```
p:nth-child(even) {
  background-color: red;
}
p:nth-child(odd) {
  background-color: green;
}
```

Paragraphs 2 and 4 will be red...

...and paragraphs 1 and 3 will be green.

As you might guess from the name "nth-child", this pseudo-class is even more flexible than just selecting odd and even items nested in an element. You can also specify simple expressions that use the number **n** to give you a wide variety of options in selecting elements. For instance, you can also select the even and odd paragraphs like this:

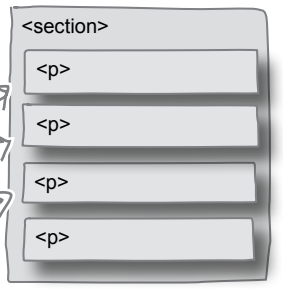
```
p:nth-child(2n) {
  background-color: red;
}
p:nth-child(2n+1) {
  background-color: green;
}
```

Selects even-numbered <p>s

Selects odd-numbered <p>s

If n=0, then 2n=0 (no paragraph), and 2n+1 is 1, which is the first paragraph.

If n=1, then 2n=2, the second paragraph, and 2n+1=3, the third paragraph.



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A Serious Exercise

Why don't you try your hand using the nth-child pseudo-class? Complete the CSS rule below using the nth-child pseudo-class to color the odd rows light orange.

Write your pseudo-class selector here.

```
tr:_________________ {
  background-color: #fcba7a;
}
```

Comment out your .cellcolor class like this:

```
/* .cellcolor {
     background-color: #fcba7a;
} */
```

If you want to try this for real, first comment out your .cellcolor class so it doesn't take effect anymore. Next, place the new tr pseudo-class rule *above* the rule for setting the background color of the <th> row (so the <th> row stays dark orange). Make sure you're using a modern browser (IE9+!), and reload the page. Did it work? Go ahead and remove this new rule, and uncomment the .cellcolor rule before moving on.

Rows 1, 3, 5, and 7 all have a light-orange background color. But the rule for th will override the rule for the "odd" rows, so it will stay dark orange.

Did we mention that Tony made an interesting discovery in Truth or Consequences, New Mexico?

It's fair to say Tony found something interesting about Truth or Consequences, New Mexico; in fact, he found *her* so interesting that after going to Arizona, he turned around and came right back.

We're glad for Tony, but he's really given us a conundrum with the table. While we could just add a new row for Truth or Consequences, we'd really like to do it in a more elegant way. What are we talking about? Look on the next page to find out.

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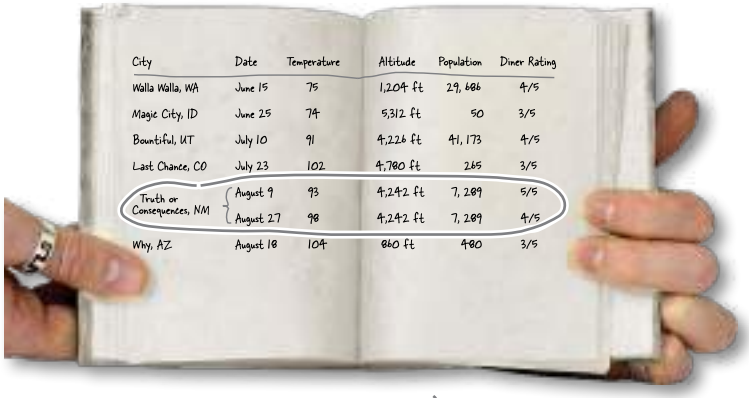

Another look at Tony's table

Based on his return trip to New Mexico, Tony's added a new entry for August 27th, just below the original Truth or Consequences entry. He's also reused a couple of cells where the information didn't change (a great technique for reducing the amount of information in a table). You can see that when he added the new row, all he needed to do was list the things that were different the second time around (the date, the temperature, and that he revisited the diner).

Here are both of Tony's visits to Truth or Consequences.

City	Date	Temp	Altitude	Population	Diner Rating
Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5
Magic City, ID	June 25th	74	5,312 ft	50	3/5
Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5
Last Chance, CO	July 23rd	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5
	August 27th	98			4/5
Why, AZ	August 18th	104	860 ft	480	3/5

These table data cells span TWO rows now.

But where does this leave you with HTML? It seems like you'd have to add an entirely new row and just duplicate the city, altitude, and population, right? Well, not so fast. We have the technology…using HTML tables, you can have cells span more than one row (or more than one column). Let's see how this works…

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How to tell cells to span more than one row

What does it mean for a cell to span more than one row? Let's look at the entries for Truth or Consequences, NM, in Tony's table again. The data cells for city, altitude, and population span *two rows*, not one, while the date, temp, and diner rating span one row, which is the normal, default behavior for data cells.

City	Date	Temp	Altitude	Population	Diner Rating
Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5
Magic City, ID	June 25th	74	5,312 ft	50	3/5
Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5
Last Chance, CO	July 23rd	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5
	August 27th	98			4/5
Why, AZ	August 18th	104	860 ft	480	3/5

These cells span two rows.

While the date, temp, and diner rating cells take up just one.

So, how do you do that in HTML? It's easier than you might think: you use the `rowspan` attribute to specify how many rows a table data cell should take up, and then remove the corresponding table data elements from the other rows that the cell spans over. Have a look—it's easier to see than describe:

```
<tr>
   <td rowspan="2">Truth or Consequences, NM</td>
   <td class="center">August 9th</td>
   <td class="center">93</td>
   <td rowspan="2" class="right">4,242 ft</td>
   <td rowspan="2" class="right">7,289</td>
   <td class="center">5/5</td>
</tr>
<tr>

   <td class="center">August 27th</td>
   <td class="center">98</td>

   <td class="center">4/5</td>
</tr>
```

Here are the two table rows that have the New Mexico data.

For the data cells that don't change on the second visit (city, altitude, and population), we add a rowspan attribute indicating that the table data spans two rows.

The city is not needed because of the rowspan.

Then in the second row, we specify just the columns we need (date, temp, and a new rating).

Same with altitude and population

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WHO DOES WHAT?

Just to make sure you've got this down, fill in each cell in the table with the data from the correct <td> table cell. We've done one for you to get you started. Check your answers before moving on.

```
<tr>
   <td rowspan="2">Truth or Consequences, NM</td>
   <td class="center">August 9th</td>
   <td class="center">93</td>
   <td rowspan="2" class="right">4,242 ft</td>
   <td rowspan="2" class="right">7,289</td>
   <td class="center">5/5</td>
</tr>
<tr>

   <td class="center">August 27th</td>
   <td class="center">98</td>


   <td class="center">4/5</td>
</tr>
```

		98			

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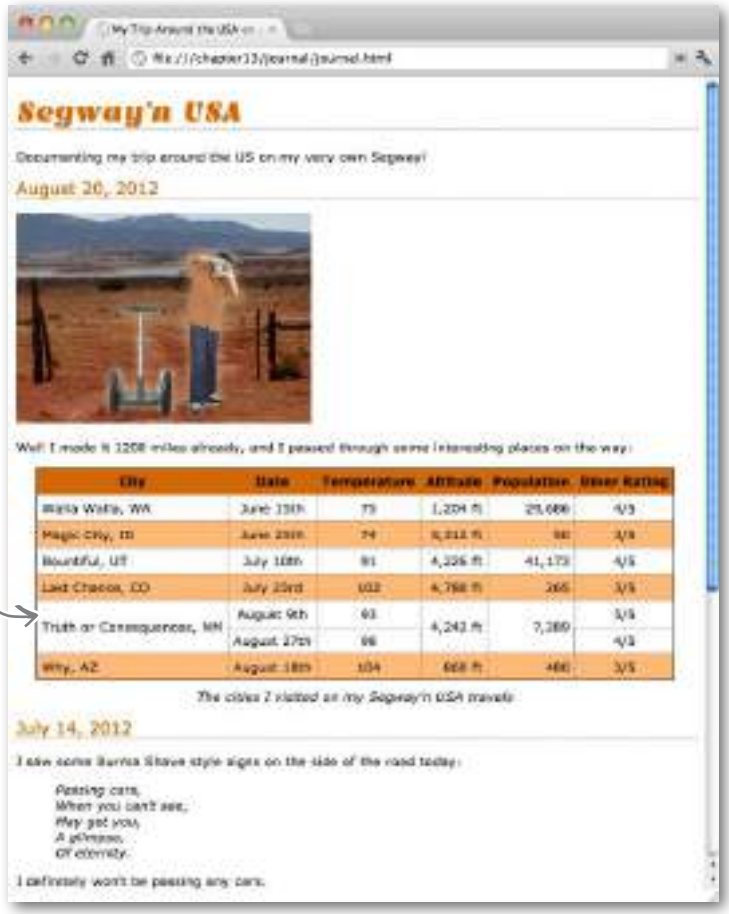
Test drive the table

Make the changes to the table in "journal.html" and give it a test run. Take a look at the table. Think about exactly what you're doing to the table: you're using HTML to specify that certain cells should take up more than one row, and to do that, you're removing the `<td>`s they're displacing.



Now we've got a great-looking table that doesn't have any redundant information in it and looks good too!

there are no Dumb Questions

Q: You said you can have table data span columns too?

A: You sure can. Just add a colspan attribute to your <td> element and specify the number of columns. Unlike the rowspan, when you span columns, you remove table data elements that are in the *same* row (since you are spanning columns, not rows).

Q: Can I have a colspan and rowspan in the same <td>?

A: You sure can. Just make sure you adjust the other <td>s in the table to account for both the row and column spans. In other words, you'll need to remove the corresponding number of <td>s from the same row, *and* from the column.

Q: Do you really think these rowspans look better?

A: Well, they certainly reduce the amount of information in the table, which is usually a good thing. And, if you look at a few tables out there in the real world, you'll find that rowspans and colspans are quite common, so it's great to be able to do them in HTML. But if you liked the table better before, feel free to change your HTML and go back to the previous version.

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Trouble in paradise?

It looks like we've got a disagreement on the diner rating for August 27th, and while we could ask Tony and Tess to come to a consensus, why should we? We've got tables, and we should be able to get another rating in there. But how? We don't really want to add yet another entry just for Tess's review. Hmmm…why don't we do it like this?

City	Date	Temp	Altitude	Population	Diner Rating
Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5
Magic City, ID	June 25th	74	5,312 ft	50	3/5
Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5
Last Chance, CO	July 23rd	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5
	August 27th	98			Tess 5/5 Tony 4/5
Why, AZ	August 18th	104	860 ft	480	3/5

Why not put both their ratings in the table? That way, we get more accurate information.

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Hold on...that looks like a table within a table.

That's because it is. But nested tables in HTML are straightforward. All you need to do is put another `<table>` element inside a `<td>`. How do you do that? You create a simple table to represent both Tony's and Tess's ratings together, and when you have that working, put it inside the table cell that now holds Tony's 4/5 rating. Let's give it a try…

```
<tr>
   <td rowspan="2">Truth or Consequences, NM</td>
   <td class="center">August 9th</td>
   <td class="center">93</td>
   <td rowspan="2" class="right">4,242 ft</td>
   <td rowspan="2" class="right">7,289</td>
   <td class="center">5/5</td>
</tr>
<tr>
   <td class="center">August 27th</td>
   <td class="center">98</td>
   <td>
      4/5
      <table>
         <tr>
            <th>Tess</th>
            <td>5/5</td>
         </tr>
         <tr>
            <th>Tony</th>
            <td>4/5</td>
         </tr>
      </table>
   </td>
</tr>
```

First, delete the old rating that represented Tony's rating...

...and put a table in its place. This table holds two diner ratings: one for Tess and one for Tony. We're using table headings for their names, and data cells for their ratings.

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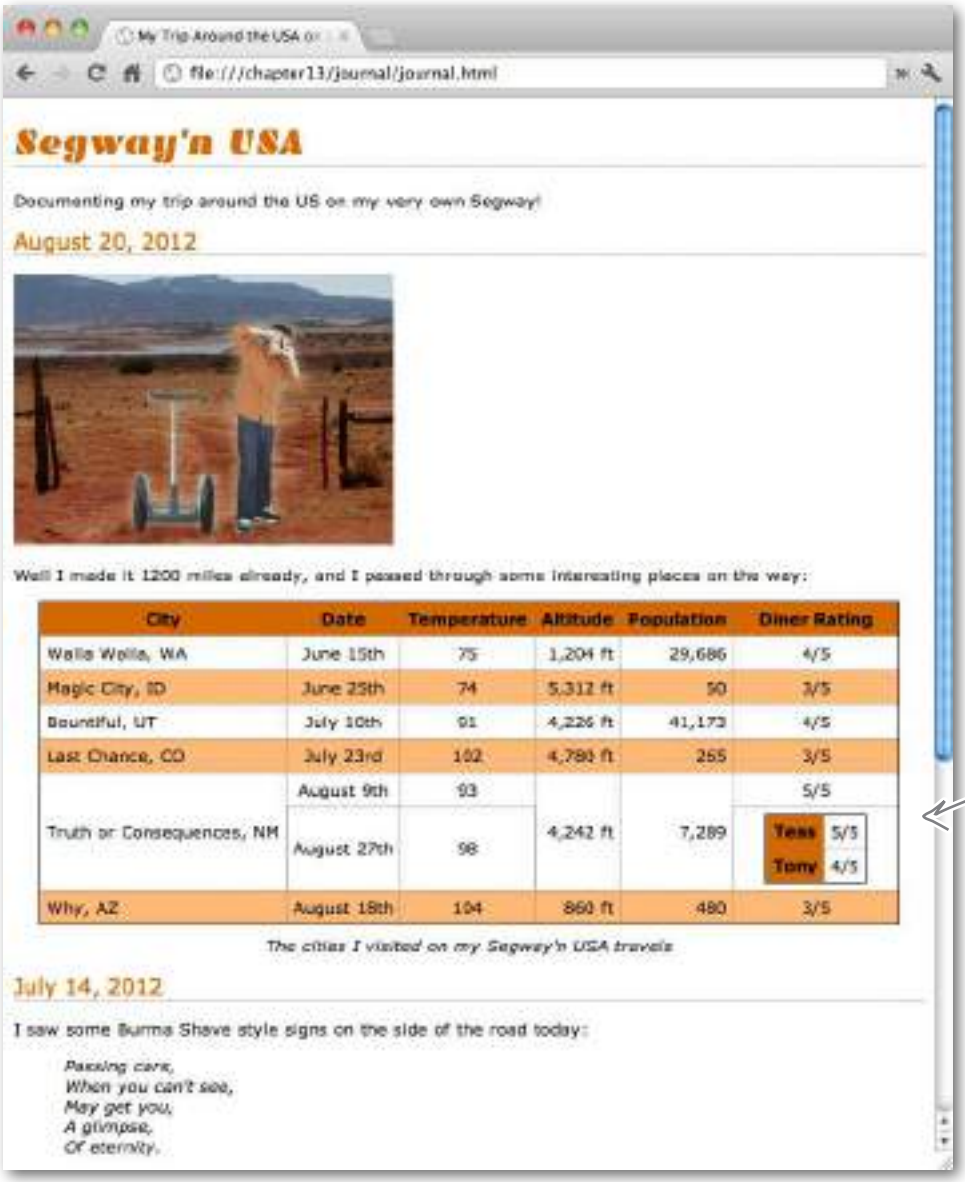
Test driving the nested table

Go ahead and type in the new table. Tables are easy to mistype, so make sure you validate and then reload your page. You should see the new, nested table.



Wow, looking nice. Only that background really is a bit much for a nested table. Let's keep the names bold, but take off the background color.

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BRAIN BARBELL

It's time to fall back on all that training you've done. What you need to do is change the table heading background color for just Tony and Tess, and do it without changing the background of the main table headings. How? You need to find a selector that selects only the nested table headings.

City	Date	Temperature	Altitude	Population	Diner Rating
Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5
Magic City, ID	June 25th	74	5,312 ft	50	3/5
Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5
Last Chance, CO	July 23rd	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5
	August 27th	98			Tess 5/5 Tony 4/5
Why, AZ	August 18th	104	860 ft	480	[illegible]

The cities I visited on my Segway'n USA travels

We want to change the background color of the nested table headers to white.

Determine the selector to select only the nested table heading elements.

```
                                        {
        background-color: white;
}
```

Stop! Don't look at the next page until you do this exercise.

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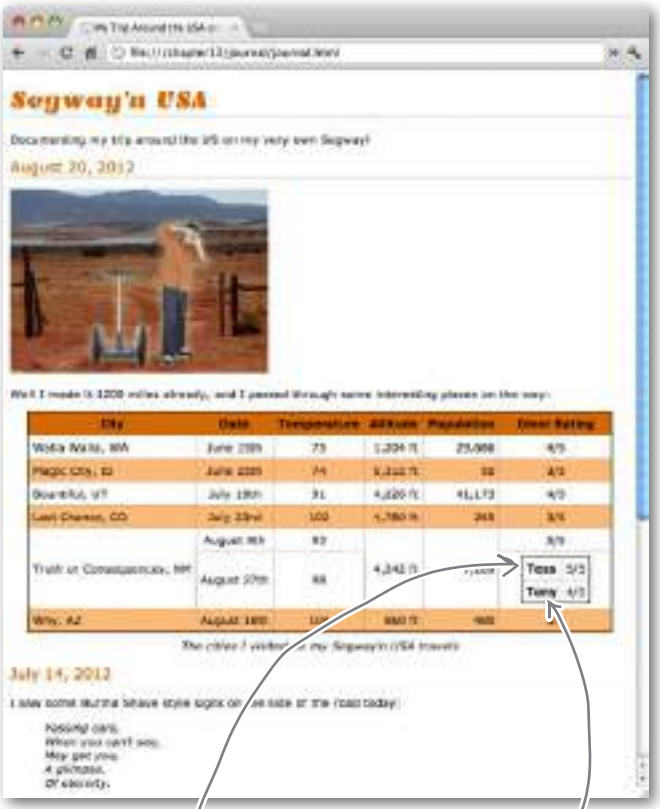
Overriding the CSS for the nested table headings

You can target just the <th> elements in the nested table using a descendant selector. Add a new rule to your CSS that uses the "table table th" selector to change the background color of the nested table headers to white:

```
table table th {
    background-color: white;
}
```

Now save the changes to your "journal.css" file and reload.



Now the <th> in the nested table has a white background.

But notice it still has the bold font weight since we didn't override that property.

there are no Dumb Questions

Q: I used a class to solve the Brain Barbell. I created a class called "nestedtable" and assigned each table heading to it. Then I created a rule like this:

```
.nestedtable {
    background-color: white;
}
```

Is that an okay solution too?

A: There are lots of different ways to solve problems using CSS, and certainly your solution is an effective and perfectly valid way to use CSS. We'll just point out that by using the descendant selector instead, we didn't have to make any changes to our HTML. What if Tony and Tess keep adding reviews for diners? Then for every review, you'd have to make sure and add the class to each <th>. With our solution, the styling happens automatically.

BRAIN POWER

You want Tony and Tess to have different background colors on their table rows; say, blue and pink. Can you think of several ways to do that?

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Giving Tony's site the final polish

Tony's page is really looking nice, but there's one more area we haven't spent any time styling yet: the list that contains the set of items he was preparing for his trip. You'll find this list in his June 2nd entry; check it out below:

We're looking at just the HTML snippet from the June 2nd entry.

```
.
.
.
  <h2>June 2, 2012</h2>

  <p>
     <img src="images/segway1.jpg"
          alt="The first day of the trip" />
  </p>

  <p>
     My first day of the trip! I can't
     believe I finally got everything
     packed and ready to go. Because
     I'm on a Segway, I wasn't able
     to bring a whole lot with me:
  </p>
  <ul>
     <li>cellphone</li>
     <li>iPod</li>
     <li>digital camera</li>
     <li>a protein bar</li>
  </ul>
  <p>
     Just the essentials. As Lao Tzu
     would have said, <q>A journey of
     a thousand miles begins with
     one Segway.</q>
  </p>
</body>
</html>
```

Here's the bottom of Tony's journal, "journal.html". Remember his packing list in his first journal entry?

Here's what the list looks like now.

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Giving the list some style

You already know that once you know the basic CSS font, text, color, and other properties, you can style just about anything, including lists. You've already seen a little list styling (Chapter 12), and it turns out there are only a couple properties that are specific to lists, so there's not too much more to learn. The main list property is called `list-style-type`, and it allows you to control the bullets (or *markers*, as they are called) used in your lists. Here are a few ways you can do that:

Here we're setting the style on the <li> element. You can also set it on the <ul> element, and it will be inherited by the <li> elements.

```
li {
    list-style-type: disc;
}
```

Disc is the default marker type.

```
li {
    list-style-type: circle;
}
```

The circle property value gives you a simple circle marker.

```
li {
    list-style-type: square;
}
```

And square gives you a square marker.

```
li {
    list-style-type: none;
}
```

A value of none removes the marker altogether.

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What if you want a custom marker?

Do you really think Tony would want anything less than his own custom marker? Well, luckily CSS has a property called `list-style-image` that lets you set an image to be the marker for a list. Let's give it a try on Tony's list:

Here's the list-style-image property, which we're setting to a URL.

```
li {
    list-style-image: url(images/backpack.gif);
    padding-top: 5px;
    margin-left: 20px;
}
```

The image "backpack.gif" is a small version of this backpack. Seems fitting, doesn't it? And in Tony's signature color, too.

We're adding some margin to add space on the left of the list items, and also a little top padding to give each list item a bit of headroom.

And, the final test drive...

This is it: your last change to Tony's site. Add the rule for the list item to your CSS and then reload.

Here's the list with the marker replaced with an image and some extra margin and padding spacing.

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there are no Dumb Questions

Q: What about ordered lists? What can I do to change their style?

A: You style ordered and unordered lists in the same way. Of course, an ordered list has a sequence of numbers or letters for markers, not bullets. Using CSS, you can control whether an ordered list's markers are decimal numbers, roman numerals, or alphabetic letters (like a, b, c) with the list-style-type property. Common values are decimal, upper-alpha, lower-alpha, upper-roman, and lower-roman. Consult a CSS reference for more options (there are many).

Q: How can I control the text wrap on lists? In other words, how can I control whether text wraps underneath the marker or just underneath the text?

A: There's a property called list-style-position. If you set this property to "inside", then your text will wrap under the marker. If you set it to "outside", then it will wrap just under the text above it.

Q: Are you sure that's right? That seems backward.

A: Yes, and here's what inside and outside *really* mean: if you set your line-style-position to "inside", then the *marker* is *inside* your list item and so text will wrap under it. If you set it to "outside", then the *marker is outside* your list item and so text will just wrap under itself. And by "inside your item," we mean inside the border of the list item's box.

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BULLET POINTS

- HTML tables are used to structure tabular data.
- Use the HTML table elements <table>, <tr>, <th>, and <td> together to create a table.
- The <table> element defines and surrounds the entire table.
- Tables are defined in rows, using the <tr> element.
- Each row contains one or more data cells, defined with the <td> element.
- Use the <th> element for data cells that are row or column headings.
- Tables are laid out in a grid. Each row corresponds to a <tr>…</tr> row in your HTML, and each column corresponds to the <td>…</td> content within the rows.
- You can provide additional information about your tables with the <caption> element.
- Tables have border-spacing, which is the space between cells.
- Table data cells can also have padding and borders.
- Just like you can control the padding, borders, and margins of elements, you can control the padding, borders, and border-spacing of table cells with CSS.
- border-collapse is a special CSS property for tables that allows you to combine cell borders into one border for a cleaner look.
- You can change the alignment of the data in your table cells with the text-align and vertical-align CSS properties.
- You can add color to your tables with the background-color property. Background color can be added to the entire table, to each row, or to a single data cell.
- Use the CSS nth-child pseudo-class to add background color to every other row of a table.
- If you have no data for a data cell, put no content into the <td> element. You need to use a <td>…</td> element to maintain the alignment of the table, however.
- If your data cell needs to span multiple rows or columns, you can use the rowspan or colspan attributes of the <td> element.
- You can nest tables within tables by placing the <table> element and all its content inside a data cell.
- Tables should be used for tabular data, not for laying out your pages. Use CSS table display to create multicolumn page layouts as we described in Chapter 11.
- Lists can be styled with CSS just like any other element. There are a few CSS properties specific to lists, such as list-style-type and list-style-image.
- list-style-type allows you to change the type of the marker used in your list.
- list-style-image allows you to specify an image for your list marker.

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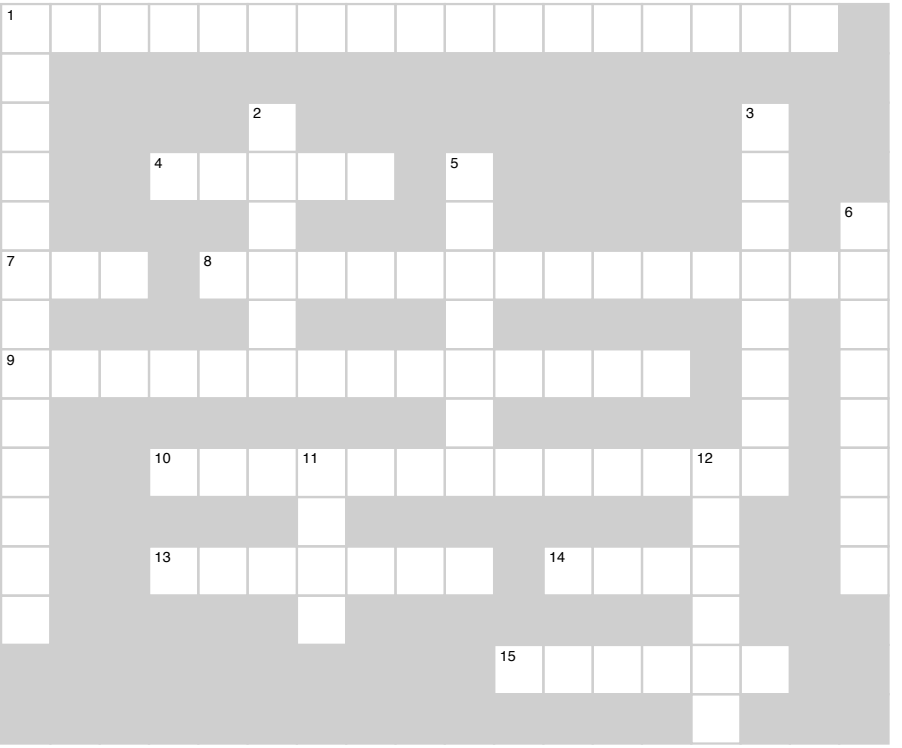
HTMLcross

That crossword looks a bit like a table, doesn't it? Give your left brain a workout and solve this crossword. All the words are from this chapter.



Across

1. Used to control whether the marker is inside or outside the list items border.
4. What a data cell does when it uses more than one row or column.
7. Default position of the caption.
8. Used to merge borders.
9. Use this property to use an image instead of a built-in marker in your lists.
10. Area between borders.
13. Adds a short description that is displayed with the table.
14. You specify HTML tables by ____, not columns.
15. We call bullets a type of list _____.

Down

1. Use this property to change your list marker.
2. Don't use tables for this.
3. list-item-position can be used to control the behavior of text ____.
5. Table cells have padding and borders, but no _____.
6. <th> is used for these.
11. <td> is for this.
12. One table inside another is called _____.

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First, type in the "Testing Tony's Table" HTML. Typing this in, while tedious, will help get the structure of the <table>, <tr>, <th>, and <td> tags in your head. When you finish, give it a quick test, and then add the remaining items from Tony's table. Test that too.

```
<!DOCTYPE html>
<html>
<head>
   <meta charset="utf-8">
   <style type="text/css">
        td, th {border: 1px solid black;}
   </style>
   <title>Testing Tony's Table</title>
</head>
<body>
   <table>
      <tr>
         <th>City</th>
         <th>Date</th>
         <th>Temperature</th>
         <th>Altitude</th>
         <th>Population</th>
         <th>Diner Rating</th>
      </tr>
      <tr>
         <td>Walla Walla, WA</td>
         <td>June 15th</td>
         <td>75</td>
         <td>1,204 ft</td>
         <td>29,686</td>
         <td>4/5</td>
      </tr>
      <tr>
         <td>Magic City, ID</td>
         <td>June 25th</td>
         <td>74</td>
         <td>5,312 ft</td>
         <td>50</td>
         <td>3/5</td>
      </tr>
      <tr>
         <td>Bountiful, UT</td>
         <td>July 10th</td>
         <td>91</td>
         <td>4,226 ft</td>
         <td>41,173</td>
         <td>4/5</td>
      </tr>
      <tr>
         <td>Last Chance, CO</td>
         <td>July 23rd</td>
         <td>102</td>
         <td>4,780 ft</td>
         <td>265</td>
         <td>3/5</td>
      </tr>
```

Continues over the page →

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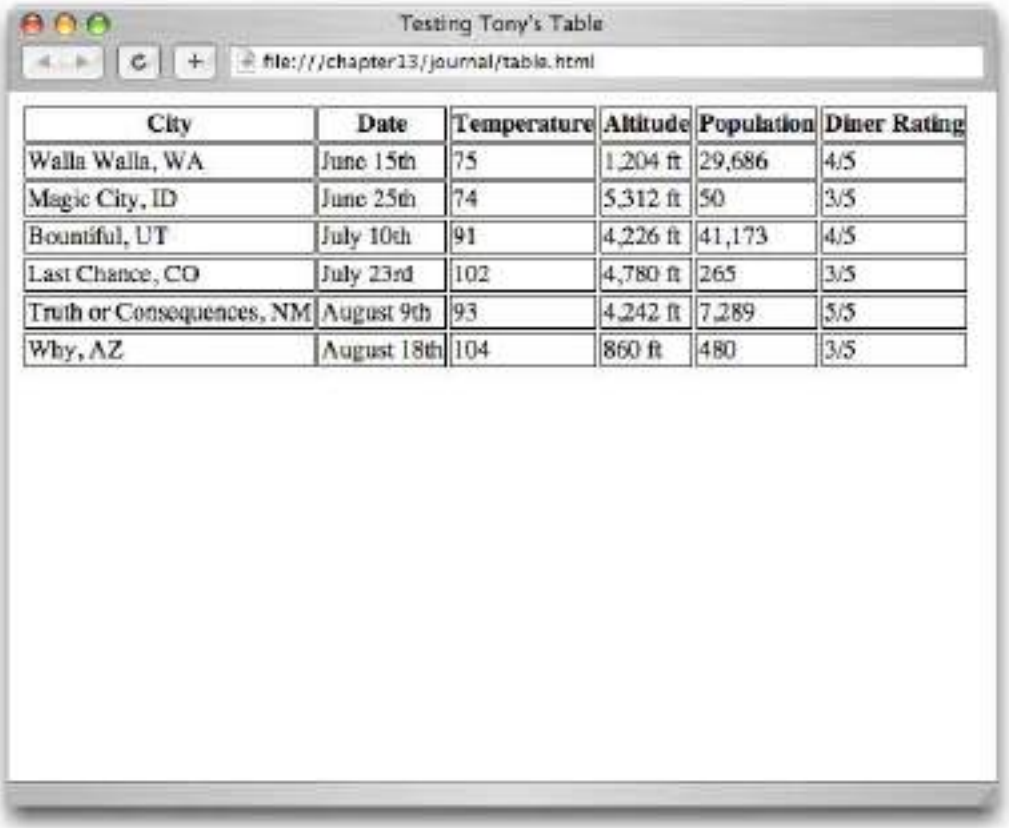
```
      <tr>
         <td>Truth or Consequences, NM</td>
         <td>August 9th</td>
         <td>93</td>
         <td>4,242 ft</td>
         <td>7,289</td>
         <td>5/5</td>
      </tr>
      <tr>
         <td>Why, AZ</td>
         <td>August 18th</td>
         <td>104</td>
         <td>860 ft</td>
         <td>480</td>
         <td>3/5</td>
      </tr>
   </table>
</body>
</html>
```



City	Date	Temperature	Altitude	Population	Diner Rating
Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5
Magic City, ID	June 25th	74	5,312 ft	50	3/5
Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5
Last Chance, CO	July 23rd	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5
Why, AZ	August 18th	104	860 ft	480	3/5

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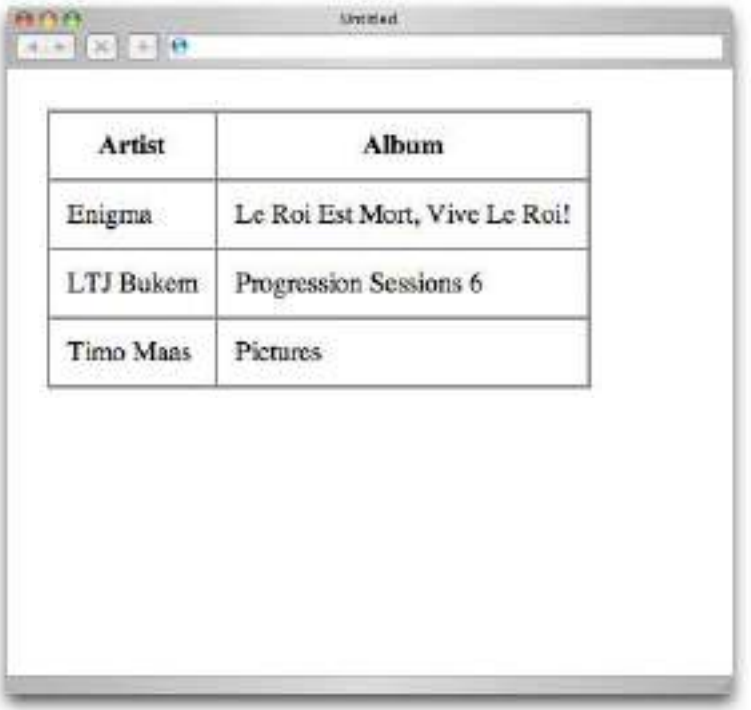
BE the Browser Solution

On the left, you'll find the HTML for a table. Your job is to play like you're the browser displaying the table. Here's the solution.

```
<table>
   <tr>
      <th>Artist</th>
      <th>Album</th>
   </tr>
   <tr>
      <td>Enigma</td>
      <td>Le Roi Est Mort, Vive Le Roi!</td>
   </tr>
   <tr>
      <td>LTJ Bukem</td>
      <td>Progression Sessions 6</td>
   </tr>
   <tr>
      <td>Timo Maas</td>
      <td>Pictures</td>
   </tr>
</table>
```

We formatted the HTML so that it's easier to read if you happen to be a human.



Artist	Album
Enigma	Le Roi Est Mort, Vive Le Roi!
LTJ Bukem	Progression Sessions 6
Timo Maas	Pictures

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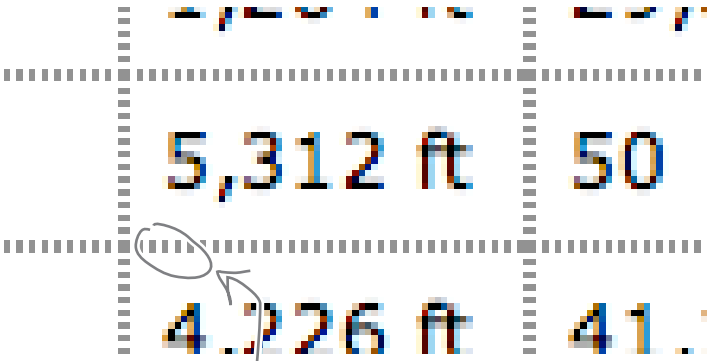
Sharpen your pencil Solution

The double dotted lines are giving Tony's table a busy and distracting look. It would be much better, and wouldn't detract from the table, if we could just have one border around each table cell. Can you think of a way to do that with styling given that you've just learned? You can set the border-spacing property to 0 to remove the space between the borders.

We could use border-spacing to set spacing to 0; then the two lines would be right next to each other.

```
table {
    margin-left: 20px;
    margin-right: 20px;
    border: thin solid black;
    caption-side: bottom;
    border-spacing: 0px;
}
```



Better, but we still have two lines and they're right up against each other, so we have a double, thick, dotted border. We'd rather it just be ONE border between the cells. Wouldn't we?

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Sharpen your pencil Solution

Let's say we want the date, temperature, and diner rating to be center-aligned. And how about right alignment on the altitude and population? Here's how you would do that:

```
.center {
    text-align: center;
}
.right {
    text-align: right;
}
```

Here are the two classes, one for center and one for right alignment.

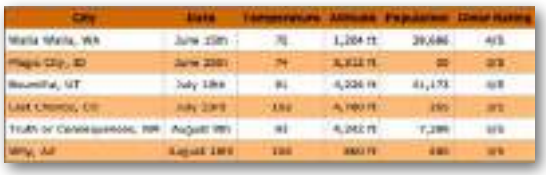
```
<table >
 <caption>The cities I visited on my Segway'n USA travels</caption>
   <tr>
      <th>City</th>
      <th>Date</th>
      <th>Temperature</th>
      <th>Altitude</th>
      <th>Population</th>
      <th>Diner Rating</th>
   </tr>
   <tr>
      <td>Walla Walla, WA</td>
      <td class="center">June 15th</td>
      <td class="center">75</td>
      <td class="right">1,204 ft</td>
      <td class="right">29,686</td>
      <td class="center">4/5</td>
   </tr>
   <tr>
      <td>Magic City, ID</td>
      <td class="center">June 25th</td>
      <td class="center">74</td>
      <td class="right">5,312 ft</td>
      <td class="right">50</td>
      <td class="center">3/5</td>
   </tr>
   .
   .
   .
</table>
```

And here you just add each <td> to the appropriate class!

Exercise Solution

To create alternating colors in the Magic City, Last Chance, and Why table rows with a class, add the class="cellcolor" attribute to the opening <tr> tags in the table rows, like this:

```
<tr class="cellcolor">
  <td>Magic City, ID</td>
  ...
</tr>
```



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WHO DOES WHAT? SOLUTION

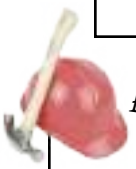
Just to make sure you've got this down, draw an arrow from each <td> element to its corresponding cell in the table. Here are the answers.

```
<tr>
   <td rowspan="2">Truth or Consequences, NM</td>
   <td class="center">August 9th</td>
   <td class="center">93</td>
   <td rowspan="2" class="right">4,242 ft</td>
   <td rowspan="2" class="right">7,289</td>
   <td class="center">5/5</td>
</tr>
<tr>

   <td class="center">August 27th</td>
   <td class="center">98</td>


   <td class="center">4/5</td>
</tr>
```

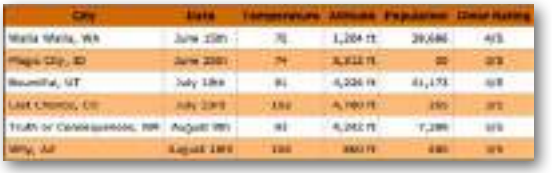
Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5
	August 27th	98			4/5



A Serious Exercise Solution

To create alternating colors in the Magic City, Last Chance, and Why table rows with a pseudo-class, use the nth-child(odd) pseudo-class to select the odd <tr> rows in the table:

```
tr:nth-child(odd) {
  background-color: #fcba7a;
}
```



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BRAIN BARBELL SOLUTION

It's time to fall back on all that training you've done. What you need to do is change the table heading background color for just Tony and Tess, and do it without changing the background of the main table headings. How? You need to find a selector that selects only the nested table headings.

We can use a descendant selector to select just the nested table header. Here's how you can do that:

(1) Start by selecting the outer table...

City	Date	Temperature	Altitude	Population	Diner Rating
Walla Walla, WA	June 15th	75	1,204 ft	29,686	4/5
Magic City, ID	June 25th	74	5,312 ft	50	3/5
Bountiful, UT	July 10th	91	4,226 ft	41,173	4/5
Last Chance, CO	July 23rd	102	4,780 ft	265	3/5
Truth or Consequences, NM	August 9th	93	4,242 ft	7,289	5/5
	August 27th	98			Tess 5/5 Tony 4/5
Why, AZ	August 18th	104	860 ft	480	5

(2) Then select the inner table...

(3) Then select the table heading.

```
(1)      (2)      (3)
table table th {
    background-color: white;
}
```

Determine the selector to select only the nested table heading elements.

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HTMLcross Solution

1 L	I	S	T	S	T	Y	L	E	P	O	S	I	T	I	O	N	
I																	
S					2 L										3 W		
T			4 S	P	A	N	S		5 M						R		
S					Y				A						A		6 H
7 T	O	P		8 B	O	R	D	E	R	C	O	L	L	A	P	S	E
Y					U				G						P		A
9 L	I	S	T	S	T	Y	L	E	I	M	A	G	E		I		D
E									N						N		I
T			10 B	O	R	11 D	E	R	S	P	A	C	I	12 N	G		N
Y						A								E			G
P			13 C	A	P	T	I	O	N		14 R	O	W	S			S
E						A								T			
										15 M	A	R	K	E	R		
														D			

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14 html forms

Getting Interactive

So far all your web communication has been one-way: from your page to your visitors. Golly, wouldn't it be nice if your visitors could talk back? That's where HTML forms come in: once you enable your pages with forms (along with a little help from a web server), your pages are going to be able to gather customer feedback, take an online order, get the next move in an online game, or collect the votes in a "hot or not" contest. In this chapter you're going to meet a whole team of HTML elements that work together to create web forms. You'll also learn a bit about what goes on behind the scenes in the server to support forms, and we'll even talk about keeping those forms stylish.

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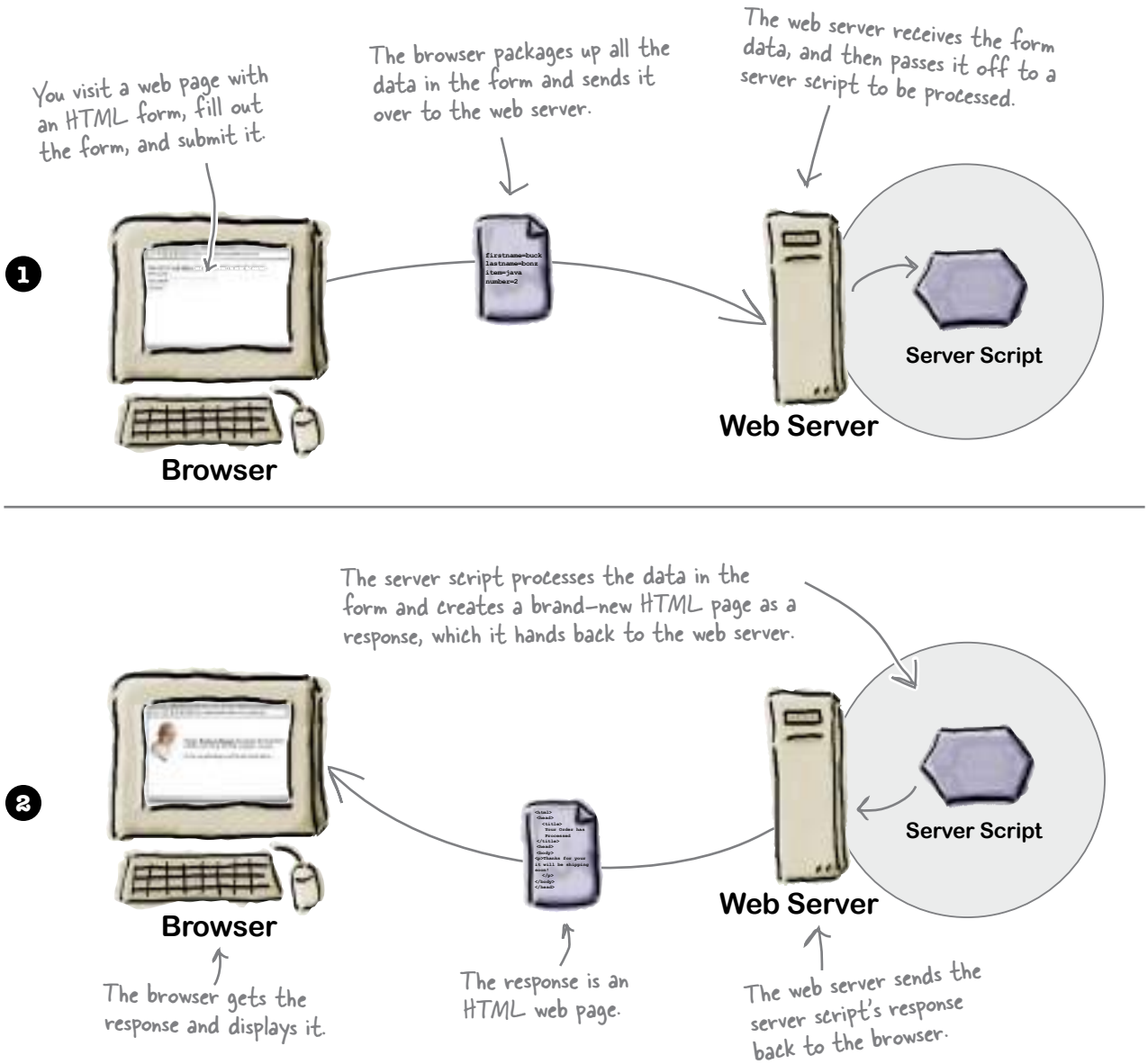
How forms work

If you use the Web at all, then you know what a form is. But you might not have really thought about what they have to do with HTML. A form is basically a web page with input fields that allows you to enter information. When the form is *submitted*, that information is packaged up and sent off to a web server to be processed by a server script. When the processing is done, what do you get? Another web page, of course, as a response. Let's take a closer look at how this works:



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How forms work in the browser

To a browser, a form is just a bit of HTML in a page. You'll see that you can easily create forms in your pages by adding a few new elements. Here's how a form works from the browser's perspective:

The browser loads the page

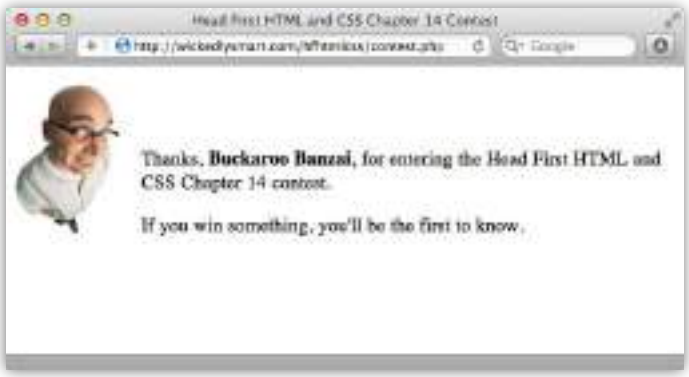
The browser loads the HTML for a page like it always does, and when it encounters form elements, it creates *controls* on the page that allow you to input various kinds of data. A control is just something like a button or a text input box or a drop-down menu—basically something that allows you to input data.

You enter data

You use the controls to enter data. Depending on the type of control, this happens in different ways. You can type a single line of text into a text control, or you might click one option of many in a checkbox control. We'll look at the different kinds of controls shortly.

You submit the form

You *submit* the form by clicking on a submit button control. That's the browser's cue that it needs to package up all the data and send that data off to the server.



The server responds

Once the server has the form data, it passes it off to the appropriate server script for processing. This processing results in a brand-new HTML page that is returned to the browser, and since it's just HTML, the browser displays it for you.

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What you write in HTML

There's no deep mystery to creating forms with HTML. In fact, in this chapter you're going to meet a whole new set of HTML elements that all work together to create forms. The best way to get a feel for forms is to look at a little HTML and then to give it a try. Check out this form:

```
<!DOCTYPE html>
<html>
   <head>
      <meta charset="utf-8">
      <title>Enter the Contest</title>
   </head>
   <body>

      <form action="http://wickedlysmart.com/hfhtmlcss/contest.php"
            method="POST">
A        <p>Just type in your name (and click Submit) to
            enter the contest: <br>

B         First name: <input type="text" name="firstname" value=""> <br>
C         Last name: <input type="text" name="lastname" value=""> <br>
D         <input type="submit">

         </p>
      </form>

   </body>
</html>
```

This stuff is all old hat for you now.

Here's the form.

We've got the <form> element itself...

...and a bunch of elements nested inside it.

For now, just take a good look at the form and what's in it; we'll be going into all the details throughout the chapter.

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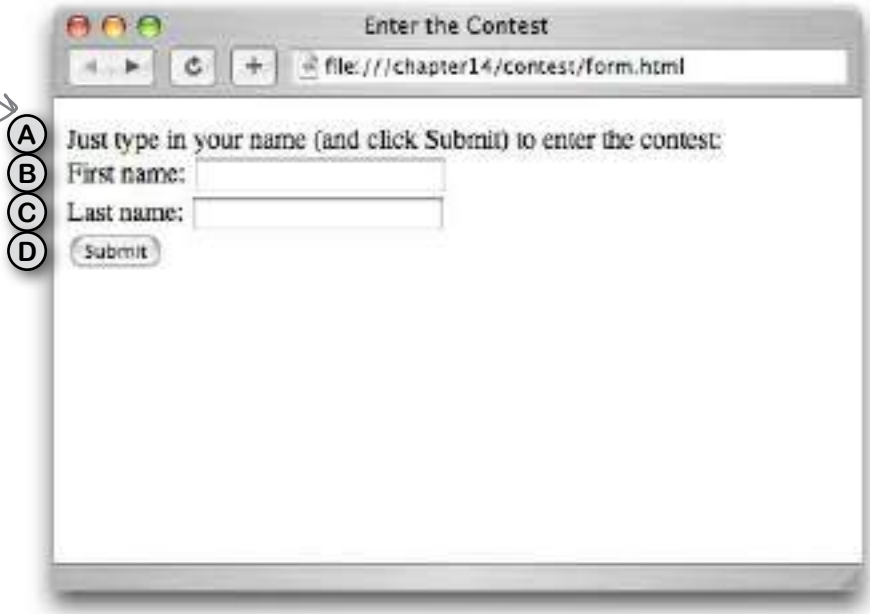
What the browser creates

Big surprise; to create a form, you use a `<form>` element. Now, just about any block-level element can go inside the `<form>` element, but there's a whole new set of elements that are made especially for forms. Each of these form elements provides a different way for you to enter information: text boxes, checkboxes, menus of options, and more. We'll examine all these elements, but first take another look back at the HTML on the previous page and see how the elements and content inside the `<form>` element are displayed in the page below:

Here's just normal paragraph text in a form.

And here are two text controls for entering a first and last name. In HTML you use the <input> element to create these.

And here's the submit button. (Your button might say "Submit Query" instead.)



You'll find the contest form in your "chapter14/contest" folder. Open it, take another look around, then load it in your browser and enter the contest.

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How the <form> element works

Let's take a closer look at the `<form>` element—not only does it hold all the elements that make up the form, but it also tells the browser where to send your form data when you submit the form (and the method the browser should use to send it).

Here's the opening tag. Everything in the form goes inside.

The action attribute holds the URL of the web server...

...the folder the script is in...

...and the name of the server script that will process the form data.

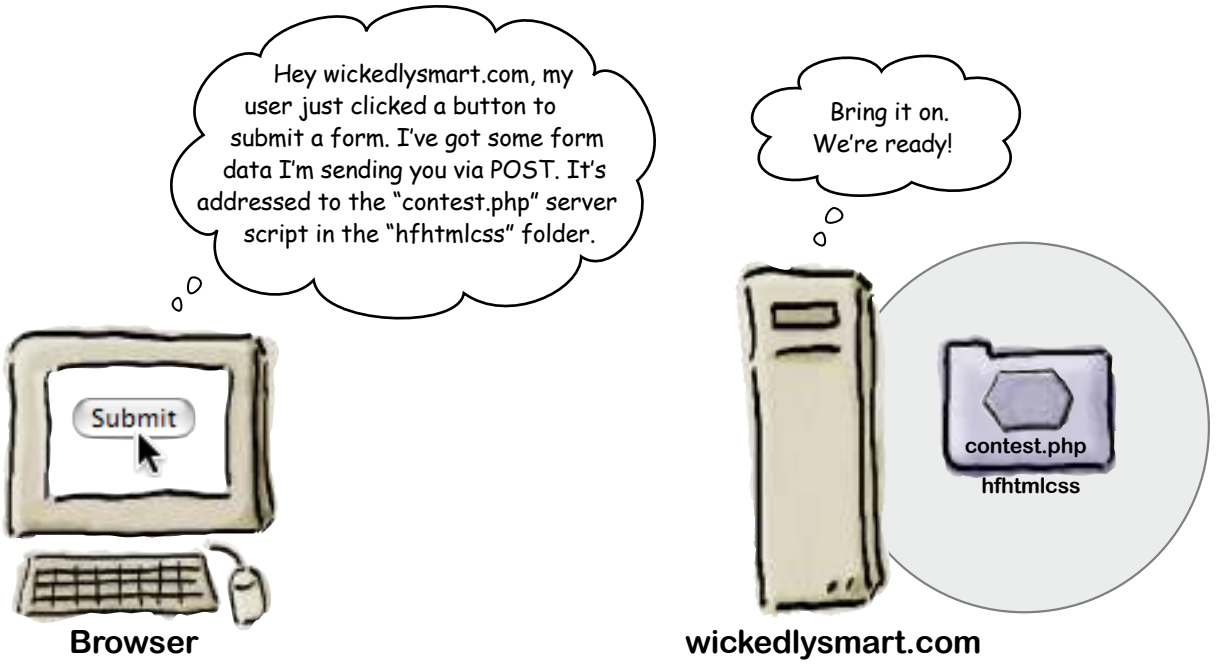
The method attribute determines how the form data will be sent to the server. We're going to use the most common one: POST. Later in the chapter we'll talk about other ways to send data, and why you might or might not use POST.

```
<form action="http://wickedlysmart.com/hfhtmlcss/contest.php" method="POST">
```

Everything inside your form goes here...

```
</form>
```

...and the closing tag ends the form.



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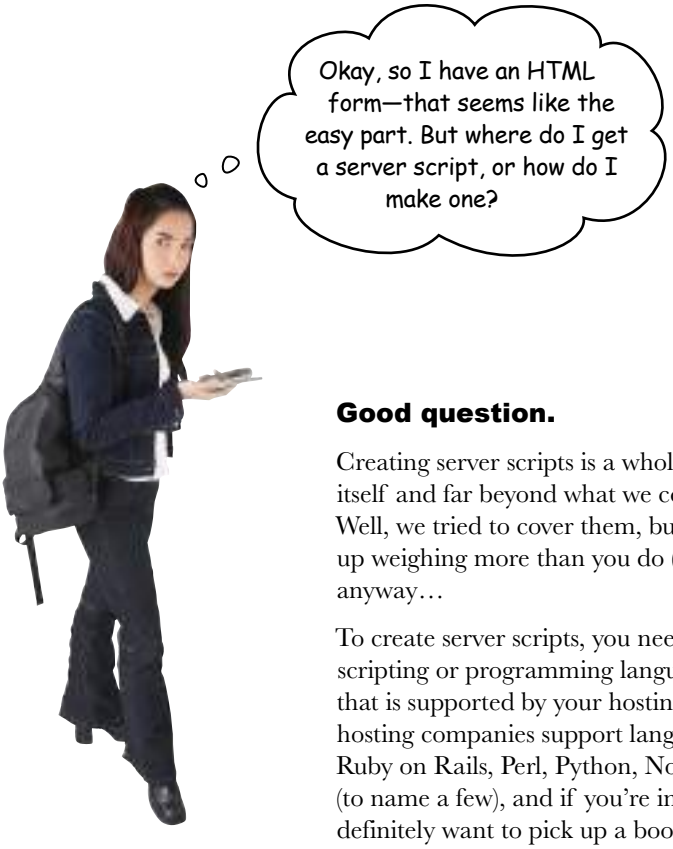

Good question.

Creating server scripts is a whole topic unto itself and far beyond what we cover in this book. Well, we tried to cover them, but the book ended up weighing more than you do (not good). So, anyway…

To create server scripts, you need to know a scripting or programming language, and one that is supported by your hosting company. Most hosting companies support languages like PHP, Ruby on Rails, Perl, Python, Node.js, and Java (to name a few), and if you're interested, you'll definitely want to pick up a book specifically for creating server scripts (also known as server-side programs). Check with your hosting company; they sometimes provide simple scripts to their customers, which takes the work out of developing these scripts yourself.

As for this chapter, we've already developed the server scripts you'll need. All you'll need to do is put the URL of the script in the `action` attribute of your `<form>` element.

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What can go in a form?

You can put just about any element into a form, but that's not what we really care about right now; we're interested in the *form elements that create controls in the browser*. Here's a quick rundown of all the commonly used form elements. We're going to start with the `<input>` form element, which plays many roles in the form's world.

text input

The text <input> element is for entering one line of text. Optional attributes let you set a maximum number of characters and the width of this control.

Name: Buckaroo Banzai

An <input> element with a type attribute of "text" creates a one-line control in the browser page.

Most form elements require a name that is used by the server script. We'll see how this works in a bit.

Use the type attribute to indicate you want a "text" input.

```
<input type="text" name="fullname">
```

The <input> element is a void element, so there's no content after it.

Notice that both of these use the same HTML element, but with different values in their type attribute.

submit input

The submit <input> element creates a button that allows you to submit a form. When you click this button, the browser sends the form to the server script for processing.

Submit

The button is labeled "Submit" (or "Submit Query") by default, although you can change that (we'll show you how later).

```
<input type="submit">
```

For a submit button, specify "submit" as the <input> element's type.

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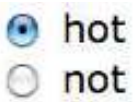
radio input

The radio <input> element creates a single control with several buttons, only one of which can be selected at any time. These are like old-time car radio buttons; you "push" one in, and the rest "pop out."



The radio control allows only one of a set of choices.

Use a radio <input> for each choice.

All the radio buttons associated with a given set of choices must have the same name...

...but each choice has a different value.

```
<input type="radio" name="hotornot" value="hot">
<input type="radio" name="hotornot" value="not">
```

Same here; we're still using the <input> element, just with different type values.

checkbox input

A checkbox <input> element creates a checkbox control that can be either checked or unchecked. You can use multiple checkboxes together, and if you do, you can check as many or few as you like.

Unlike radio buttons, a checkbox allows zero or more of a set of choices.

Like radio, you use one checkbox <input> element for each choice.

Related checkboxes also share a common name.

Each checkbox has a different value.

```
<input type="checkbox" name="spice" value="Salt">
<input type="checkbox" name="spice" value="Pepper">
<input type="checkbox" name="spice" value="Garlic">
```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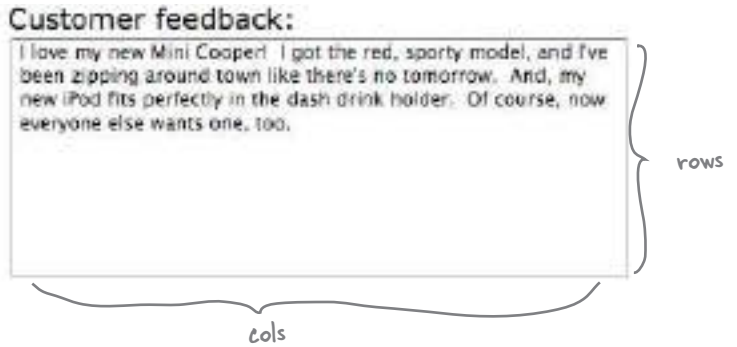
What can go in a form? (part 2)

Okay, not every form element is an `<input>` element. There are a few others, like `<select>` for menus and `<textarea>` for typing in more than one line of text. So, why don't you get familiar with these as well before moving on? Oh, and by the way, once you do that, you'll know 90% of the form elements (and 99% of the form elements that are commonly used).

textarea

The <textarea> element creates a multiline text area that you can type into. If you type more text than will fit into the text area, then a scroll bar appears on the right side.



The <textarea> element is not an empty element, so it has both opening and closing tags.

Use the name attribute to give the element a unique name.

The cols attribute tells the browser how many characters wide to make the text area.

```
<textarea name="comments" rows="10" cols="48"></textarea>
```

The rows attribute tells the browser how many characters tall to make the text area.

Any text that goes between the opening and closing tags becomes the initial text in the browser's text area control.

You can also specify the width and height of a textarea using CSS.

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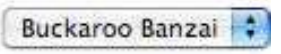
select

The <select> element creates a menu control in the web page. The menu provides a way to choose between a set of choices. The <select> element works in combination with the <option> element below to create a menu.



The select element creates a menu that looks like this (although the look will vary depending on the browser you're using).

The <select> element goes around all the menu options to group them into one menu.

Just like the other form elements, give the select element a unique name using the name attribute.

```
<select name="characters">
    <option value="Buckaroo">Buckaroo Banzai</option>
    <option value="Tommy">Perfect Tommy</option>
    <option value="Penny">Penny Priddy</option>
    <option value="Jersey">New Jersey</option>
    <option value="John">John Parker</option>
</select>
```

option

The <option> element works with the <select> element to create a menu. Use an <option> element for each menu item.

After clicking on the menu, the menu items drop down.

```
<select name="characters">
    <option value="Buckaroo">Buckaroo Banzai</option>
    <option value="Tommy">Perfect Tommy</option>
    <option value="Penny">Penny Priddy</option>
    <option value="Jersey">New Jersey</option>
    <option value="John">John Parker</option>
</select>
```

The content of the <option> element is used for the menu items' description. Each menu option also includes a value representing the menu item.

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Oh, even more can go in a form!

Ah yes, we can't forget all the new fun stuff. With HTML5, we've got even more specialized input forms. Let's take a look:

number input

The number <input> element restricts input to numbers. You can even specify a min and max number that is allowed with optional attributes.

Some browsers show arrows next to the input area you can use to increase or decrease the number.

The "number" type means you're expecting a number only, not text.

```
<input type="number" min="0" max="20">
```

Use the max and min attributes to restrict the numbers allowed.

range input

The range <input> element is similar to number except that it displays a slider instead of an input box.

Both number and range have an optional step attribute you can use to specify the number of intervals for the values.

```
<input type="range" min="0" max="20" step="5">
```

color input

Use the color <input> to specify a color. When you click on the control, a color picker pops up that allows you to select a color rather than having to type in the color name or value.

If the color input is not supported by the browser, you'll just get a regular text input instead.

```
<input type="color">
```


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date input

Use the date <input> element to specify a date, with a date picker control. The control creates a valid date format string to send to the server script.

```
<input type="date">
```

Like with color, if the date input isn't supported by the browser yet, you'll get a regular text input instead.

email input

The email <input> element is just a text input, but on some mobile browsers, you'll get a custom keyboard for email when you start typing.

```
<input type="email">
```

Email: Buckaroo Banzai

tel input

The tel <input> element is also just a text input, but like email, causes a custom keyboard to pop up on mobile devices.

```
<input type="tel">
```

Phone: 555-1212

url input

Like email and tel, the url <input> type is just a text input, but causes a custom keyboard to pop up on mobile devices.

```
<input type="url">
```

URL: http://banzai.com

These three <input> types are all variations of the text <input> type. On desktop browsers you won't notice a difference. But on mobile browsers, you might get a custom keyboard that makes it easier to get to the characters you need, like / and @ and numbers.

Even with these specialized types, it's up to you to make sure you know what values the server script is expecting and use the right <input> type.

Watch it!

Not all browsers fully support these input types yet.

The input types on these two pages are new in HTML5, and while you can use them in all web pages now, some may not display as you see them here.

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The Starbuzz Coffee website is kicking butt. We've got a new concept called the "Bean Machine," which is an online form to order our coffees. Can you make it happen?

Starbuzz Coffee

Choose your beans: House Blend
Shade Grown Bolivia Supremo
Organic Guatemala
Kenya

Type:
Whole bean
Ground

Number of bags:

Must arrive by date:

Extras:
Gift wrap
Include catalog with order

Ship to:
Name:
Address:
City:
State:
Zip:
Phone:

Customer Comments:

Order Now

A drop-down menu of coffees

A choice of whole or ground coffee (you can only choose one)

How many bags, and when they should arrive by

Gift wrap or include a catalog (choose zero, one, or both)

Ship to address, consisting of six text boxes

A box for customer comments

And a submit button

Here's what the form should look like.

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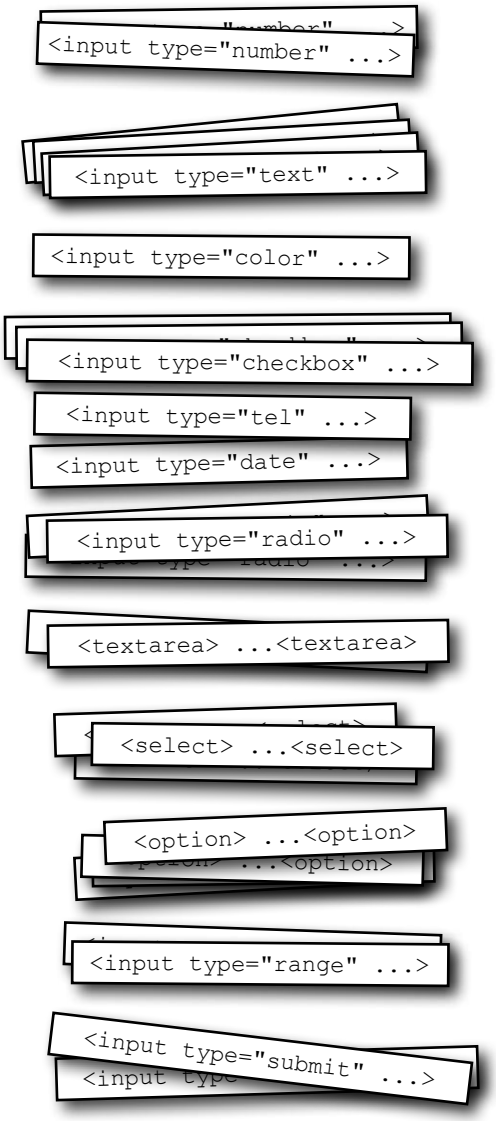
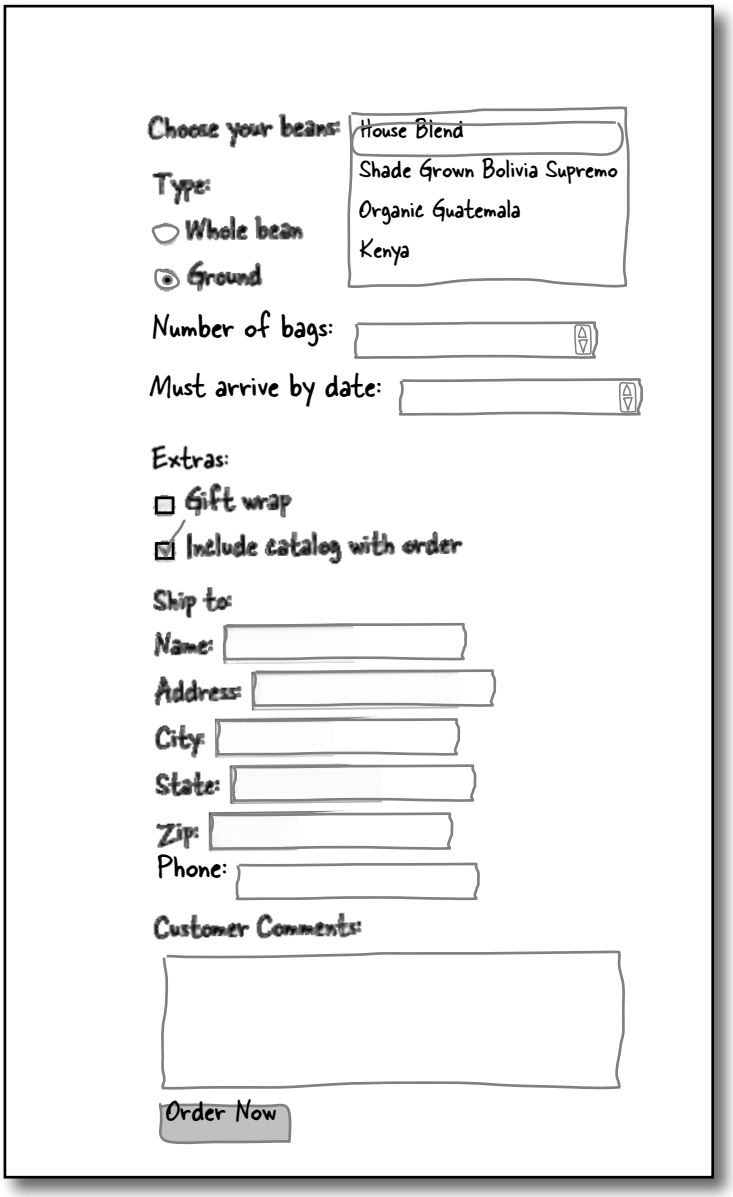
Markup Magnets

Your job is to take the form element magnets and lay them on top of the corresponding controls in the sketch. You won't need all the magnets below to complete the job; some will be left over. Check your answer in the back of the chapter before moving on.





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Getting ready to build the Bean Machine form

Before we start building that form, take a look inside the "chapter14/starbuzz" folder, and you'll find the file "form.html". Open it and have a look around. All this file has in it are the HTML basics:

```
<!DOCTYPE html>
<html>
   <head>
      <meta charset="utf-8">
      <title>The Starbuzz Bean Machine</title>
   </head>
   <body>

      <h1>The Starbuzz Bean Machine</h1>
      <h2>Fill out the form below and click "order now" to order</h2>

   </body>
</html>
```

All we've got so far is a heading identifying the page, along with instructions.

The form is going to go here.

For now, we're going to build these forms without all the style we've been using on the Starbuzz site. That way, we can concentrate on the form HTML. We'll add the style in later.

Figuring out what goes in the form element

It's time to add your very first `<form>` element. The first thing you have to know when creating a `<form>` element is the URL of the server script that is going to process your form data. We've already taken care of that for you; you'll find the server script that processes Starbuzz orders here:

http://starbuzzcoffee.com/processorder.php

This URL points to the Starbuzz Coffee website...

...and to the processorder.php server script that's on the server there. This server script already knows how to take orders from the form we're going to build.

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Adding the <form> element

Once you know the URL of the server script that will process your form, all you need to do is plug it into the `action` attribute of your `<form>` element, like this (follow along and type the changes into your HTML):

```
<!DOCTYPE html>
<html>
   <head>
      <meta charset="utf-8">
      <title>The Starbuzz Bean Machine</title>
   </head>
   <body>
      <h1>The Starbuzz Bean Machine</h1>
      <h2>Fill out the form below and click "order now" to order</h2>
      <form action="http://starbuzzcoffee.com/processorder.php" method="POST">

      </form>
   </body>
</html>
```

Here's the form element.

The action attribute contains the URL of the server script.

And remember we're using the POST method to deliver the form data to the server. More on this later.

Go ahead and add the form closing tag too.

So far, so good, but an empty `<form>` element isn't going to get you very far. Looking back at the sketch of the form, there's a lot there to add, but we're going to start simple and get the "Ship to" part of the form done first, which consists of a bunch of text inputs and a number input. You already know a little about text inputs, but let's take a closer look. Here's what the text inputs for the Starbuzz form look like:

Here the type is "text" because this is going to be a text input control.

We use the <input> element for a few different controls. The type attribute determines what kind of control it is.

```
<input type="text" name="name">
<input type="text" name="address">
<input type="text" name="city">
<input type="text" name="state">
<input type="text" name="zip">
<input type="tel" name="phone">
```

We've got one text input for each input area in the form: Name, Address, City, State, Zip, and Phone.

Here the type is "tel" because we're expecting a telephone number for the value.

The name attribute acts as an identifier for the data the user types in. Notice how each one is set to a different value. Let's see how this works...

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How form element names work

Here's the thing to know about the `name` attribute: it acts as the glue between your form and the server script that processes it. Here's how this works:

Each input control in your form has a name attribute:

When you type the elements for a form into your HTML file, you give them unique names. You saw this with the text and tel inputs:

```
<input type="text" name="name">
<input type="text" name="address">
<input type="text" name="city">
<input type="text" name="state">
<input type="text" name="zip">
<input type="tel" name="phone">
```

Notice here we've got an element whose name is "name" (which is perfectly fine).

Each <input> element gets its own name.

When you submit a form, the browser packages up all the data using the unique names:

Say you type your name, address, city, state, zip, and phone into the form and click Submit. The browser takes each of these pieces of data and labels them with your unique name attribute values. The browser then sends the names and values to the server. Like this:

What you enter into the form.

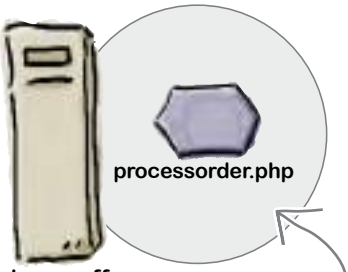
Name: Buckaroo Banzai
Address: Banzai Institute
City: Los Angeles
State: CA
Zip: 90050
Phone: 310-555-1212

The unique names for each form element

```
name = Buckaroo Banzai
address = Banzai Institute
city = Los Angeles
state = CA
zip = 90050
phone = 310-555-1212
```

Each unique name gets a value from the data you type into the form.

What the browser packages up for the server



The server script needs the form data to be labeled so it can tell what is what.

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there are no Dumb Questions

Q: What's the difference between a text <input> and a <textarea>?

A: You want to use a text <input> for entering text that is just a single line, like a name or zip code, and a <textarea> for longer, multiline text.

Q: Can I make the submit button say something other than "Submit"?

A: Yes, just put a value attribute in the element and give it a value like "Order Now". You can also use the value attribute of text input to give that input some default text.

Q: Is there a limit to how much text I can type into a text <input> or a <textarea>?

A: Browsers do place a limit on the amount of text you can type into either a text <input> or a <textarea>; however, it's usually way more than you'd ever need to type. If you'd like to limit how much your users can type into a text <input>, you can use the maxlength attribute and set it to a specific number of characters. For example, maxlength="100" would limit users to typing at most 100 characters. However, for a <textarea>, there is no way with HTML to limit how much your users can type.

Q: The "tel", "email", and "url" look just like text inputs. Is there really a difference?

A: The "tel", "email", and "url" type inputs all send text strings to the server script, so in that way, they are basically the same as a text type input. However, because the browser knows that the type is "tel", for instance, it can be a bit smarter about the user interface it provides to the user. So, on some mobile browsers, the browser may display a numeric phone keypad.

Q: I still don't get how the names get matched up with the form data.

A: Okay, you know each form element has a unique name, and you also know that the element has a corresponding value. When you click the Submit button, the browser takes all the names along with their values and sends them to the server. For instance, when you type the zip code "90050" into a text <input> element with the name "zip", the browser sends "zip = 90050" to the server when the form is submitted.

Q: How does the server script know the names I'm going to use in my form? In other words, how do I pick the names for my form elements?

A: Good question. It really works the other way around: you have to know what form names your server script is expecting and write your form to match it. If you're using a server script that someone else wrote, he'll have to tell you what names to use, or provide that information in the documentation for the script. A good place to start is to ask your hosting company for help.

Q: Why doesn't the <option> element have a name attribute? Every other form element does.

A: Good catch. All <option> elements are actually part of the menu that is created by the <select> element. So, we only really need one name for the entire menu, and that is already specified in the <select> element. In other words, <option> elements don't need a name attribute because the <select> has already specified the name for the entire menu. Keep in mind that when the form is submitted, only the value of the currently selected option is sent along with this name to the server.

Q: Didn't you say that the name for each form element needs to be unique? But the radio <input> elements all have the same name.

A: Right. Radio buttons come as a set. Think about it: if you push one button in, the rest pop out. So, for the browser to know the radio buttons belong together, you use the same name. Say you have a set of radio buttons named "color" with values of "red", "green", and "blue". They're all colors, and only one color can be selected at a time, so a single name for the set makes sense.

Q: What about checkboxes? Do they work like radio buttons?

A: Yes; the only difference is that you are allowed to select more than one choice with a checkbox.

When the browser sends the form data to the server, it combines all the checkbox values into one value and sends them along with the checkbox name. So, say you had "spice" checkboxes for "salt", "pepper", and "garlic", and you checked them all; then the browser would send "spice = salt&pepper&garlic" to the server.

Q: Geez, do I really need to know all this stuff about how data gets to the server?

A: All you need to know is the names and types of the form elements your server script is expecting. Beyond that, knowing how it all works sometimes helps, but, no, you don't need to know all the gory behind-the-scenes details of what is being sent to the server.

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Back to getting those <input> elements into your HTML

Now we've got to get those `<input>` elements inside the form. Check out the additions below, and then make the changes in your "form.html" file.

We're going to start by putting everything inside a <p> element.

Nest elements directly inside a form.

Here's JUST the form snippet from "form.html". Hey, we've got to save a few trees here!

```
<form action="http://starbuzzcoffee.com/processorder.php" method="POST">
  <p>Ship to: <br>
      Name: <input type="text" name="name"> <br>
      Address: <input type="text" name="address"> <br>
      City: <input type="text" name="city"> <br>
      State: <input type="text" name="state"> <br>
      Zip: <input type="text" name="zip"> <br>
      Phone: <input type="tel" name="phone"> <br>
  </p>
  <p>
      <input type="submit" value="Order Now">
  </p>
</form>
```

Here are all the <input> elements: one for each input in the "Ship to" section of the form.

We've added a label for each input so the user knows what goes in the text input.

And you should also know that <input> is an inline element, so if you want some linebreaks between the <input> elements, you have to add
s. That's also why you need to nest them all inside a paragraph.

Finally, don't forget that users need a submit button to submit the form. So add a submit button by inserting an <input> at the bottom with a type of "submit". Also add a value of "Order Now", which will change the text of the button from "Submit" to "Order Now".

After you've made all these changes, save your "form.html" file and let's give this a whirl.

Don't forget to validate your HTML. Form elements need validation too!

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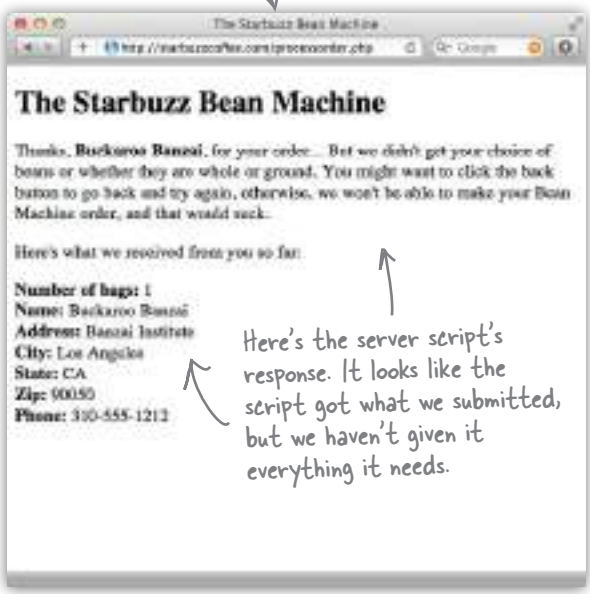
A form-al test drive

Reload the page, fill in the text inputs, and submit the form. When you do that, the browser will package up the data and send it to the URL in the `action` attribute, which is at `starbuzzcoffee.com`.

You don't think we'd give you a toy example that doesn't really work, do you? Seriously, starbuzzcoffee.com is all ready to take your form submission. Go for it!

Here's the form.

Notice the change in the URL of your address bar after you submit the form (you'll see the URL in the form's action attribute in the address bar).



Here's the server script's response. It looks like the script got what we submitted, but we haven't given it everything it needs.

And here's the response after submitting the form.

Adding some more input elements to your form

It looks like the server script isn't going to let us get very far without telling it the beans we want, as well as the bean type (ground or whole). Let's add the bean selection first by adding a `<select>` element to the form. Remember that the `<select>` element contains a list of options, each of which becomes a choice in a drop-down menu. Also, associated with each choice is a value; when the form is submitted, the value of the chosen menu option is sent to the server. Turn the page and let's add the `<select>` element.

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Adding the <select> element

```
<form action="http://starbuzzcoffee.com/processorder.php" method="post">

  <p>
    Choose your beans:
    <select name="beans">
      <option value="House Blend">House Blend</option>
      <option value="Bolivia">Shade Grown Bolivia Supremo</option>
      <option value="Guatemala">Organic Guatemala</option>
      <option value="Kenya">Kenya</option>
    </select>
  </p>

  <p>
    Ship to: <br>
    Name: <input type="text" name="name" value=""><br>
    Address: <input type="text" name="address" value=""><br>
    City: <input type="text" name="city" value=""><br>
    State: <input type="text" name="state" value=""><br>
    Zip: <input type="text" name="zip" value=""><br>
    Phone: <input type="tel" name="phone" value=""><br>
  </p>
  <p>
    <input type="submit" value="Order Now">
  </p>
</form>
```

Here's our brand-new <select> element. It gets a unique name too.

Inside, we put each <option> element, one per choice of coffee.

HTML Up Close

Let's take a closer look at the `<option>` element.

```
<option value="Guatemala">Organic Guatemala</option>
```

Each option has a value.

The content of the element is used as the label in the drop-down menu.

When the browser packages up the names and values of the form elements, it uses the name of the <select> element along with the value of the chosen option.

In this case, the browser would send the server beans = "Guatemala".

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Test driving the <select> element

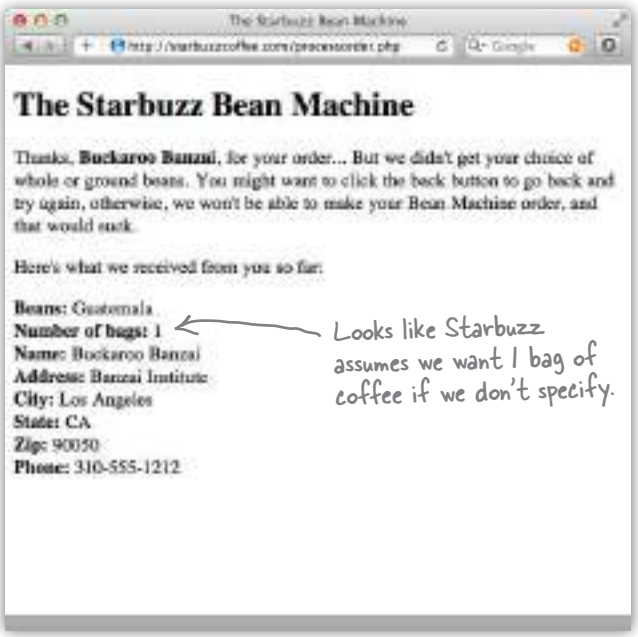
Let's give the `<select>` element a spin now. Reload your page, and you should have a nice new menu waiting for you. Choose your favorite coffee, fill in the rest of the form, and submit your order.

Here's the form, complete with a <select> element. Notice all the options are there.

We still haven't given the server script everything it needs, but the script is getting everything in the form so far.

Here's the result of the <select> choice.

Here are all the text inputs and the tel input.



Looks like Starbuzz assumes we want 1 bag of coffee if we don't specify.

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BRAIN POWER

Change the <select> element name attribute to “thembeans”. Reload the form and resubmit your order. How does this affect the results you get back from the server script?

Make sure you change the name back to “beans” when you’re done with this exercise.

Give the customer a choice of whole or ground beans

The customer needs to be able to choose whole or ground beans for her order. For those, we’re going to use radio buttons. Radio buttons are like the buttons on old car radios—you can push only one in at a time. The way they work in HTML is that you create one `<input>` of type “radio” for each button, so in this case you need two buttons: one for whole beans and one for ground. Here’s what that looks like:

There are two radio buttons here: one for whole beans, and one for ground.

```
<p>Type: <br>

   <input type="radio" name="beantype" value="whole"> Whole bean <br>
   <input type="radio" name="beantype" value="ground"> Ground

</p>
```

We’re using the <input> element for this, with its type set to “radio”.

Here’s the unique name. All radio buttons in the same group share the same name.

And here’s the value that will be sent to the server script. Only one of these will be sent (the one that is selected when the form is submitted).

Notice that we often label radio buttons on the righthand side of the element.

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Punching the radio buttons

Take the radio button HTML on the previous page and insert it into your HTML just below the paragraph containing the `<select>` element. Make sure you reload the page, and then submit it again.

Depending on your browser, you may have noticed that no radio button was pressed when you reloaded the page.

Wow! Starbuzz took our order, and we're not even done with it yet. We've still got to add the number of bags, the ship by date, the gift options, and an area for customer comments.

How could the order work without all the elements being in the form? Well, it all depends on how the server script is programmed. In this case, it is programmed to process the order even if the gift wrap, catalog options, and the customer comments are not submitted with the rest of the form data. The only way you can know if a server script requires certain form elements is to talk to the person who developed it, or to read the documentation.

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Hey, 80% of our customers order ground beans. Can you make it so the ground bean type is already selected when the user loads the page?

If you add a Boolean attribute named "checked" into your radio input element, then that element will be selected by default when the form is displayed by the browser. Add the checked attribute to the "ground" radio <input> element and give the page a test. You'll find the solution in the back of this chapter.

(Remember that Boolean attributes don't need a value; if the attribute **checked** is present, then the input control is checked.)

Using more input types

Next, we need to get the number of bags of coffee the customer wants to purchase, and the arrive by date. Both of these are `<input>` elements, but rather than just using basic text inputs, we can be more specific about the exact type of content we want in these `<input>` elements by using the "number" type for the number of bags, and the "date" type for the arrive by date.

For the number of bags, we can get even more specific, by specifying both a minimum and maximum number of bags allowed:

By using the "number" type and specifying the min and max number of bags, we can restrict the input to a value that works for us (we don't want customers ordering more than 10 bags of one kind of coffee at a time!)

```
Number of bags: <input type="number" name="bags" min="1" max="10">

Must arrive by date: <input type="date" name="date">
```

And by using the "date" type here, browsers that support this type will help out the customer by popping up a date picker control.

Now, if you try to enter more than 10 bags or fewer than 1 bag, in browsers that support the "number" `<input>` type, you'll get an error message when you try to submit the form indicating that the value you've entered is not correct.

You'll get an error message if you try to enter more (or less) than the allowed max or min.

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Adding the number and date input types

Go ahead and add the two new <input> elements to your "form.html" file, below the bean type <input>s and above the Ship To fields, and give your new code a test drive.

```
<form action="http://starbuzzcoffee.com/processorder.php" method="post">
    <p>
      Choose your beans:
      <select name="beans">
        <option value="House Blend">House Blend</option>
        <option value="Bolivia">Shade Grown Bolivia Supremo</option>
        <option value="Guatemala">Organic Guatemala</option>
        <option value="Kenya">Kenya</option>
      </select>
    </p>
    <p>
      Type:<br>
        <input type="radio" name="beantype" value="whole">Whole bean<br>
        <input type="radio" name="beantype" value="ground" checked>Ground
    </p>

    <p>
      Number of bags: <input type="number" name="bags" min="1" max="10">
    </p>
    <p>
      Must arrive by date: <input type="date" name="date">
    </p>

    <p>
      Ship to: <br>
      Name: <input type="text" name="name" value=""><br>
      Address: <input type="text" name="address" value=""><br>
      City: <input type="text" name="city" value=""><br>
      State: <input type="text" name="state" value=""><br>
      Zip: <input type="text" name="zip" value=""><br>
      Phone: <input type="tel" name="phone" value=""><br>
    </p>
    <p>
      <input type="submit" value="Order Now">
    </p>
</form>
```

We've added the new code here. Remember that browsers may display these differently, depending on which browser you're using. Try more than one browser!

Turn the page to see the results of our test drive…

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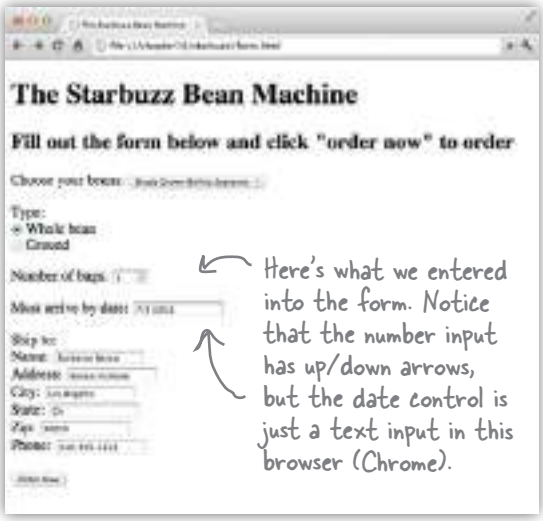
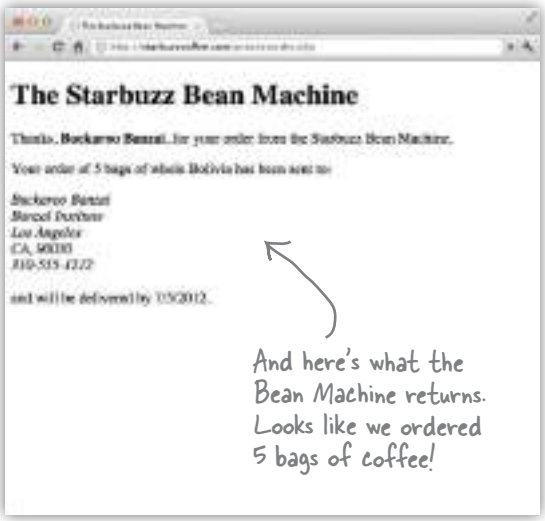
Test driving the number and date <input> elements



Here's what we entered into the form. Notice that the number input has up/down arrows, but the date control is just a text input in this browser (Chrome).



And here's what the Bean Machine returns. Looks like we ordered 5 bags of coffee!

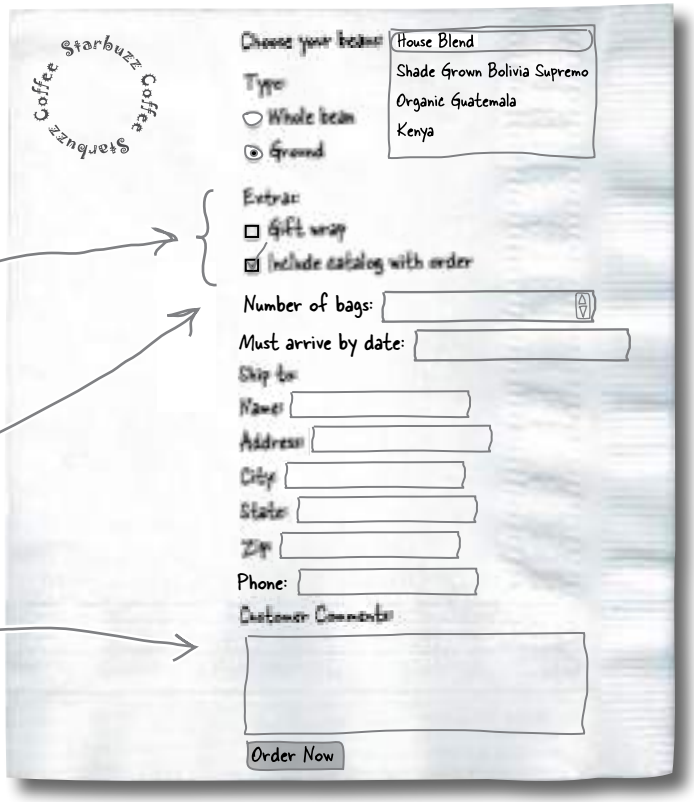
Completing the form

You're almost there. You've got just two controls to add to the form: the "Extras" control with two checkboxes and the customer comment control. You're really getting the hang of forms, so we're going to add them both at the same time.

The Extras section consists of two checkboxes, one for gift wrap and another to include a catalog.

It looks like the "Include catalog" option should be checked by default.

The Customer Comments section is just a <textarea>.



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Adding the checkboxes and text area

You know the drill: look over the new HTML and add it to your "form.html".

```
<form action="http://starbuzzcoffee.com/processorder.php" method="post">
    <p>
      Choose your beans:
      <select name="beans">
        <option value="House Blend">House Blend</option>
        <option value="Bolivia">Shade Grown Bolivia Supremo</option>
        <option value="Guatemala">Organic Guatemala</option>
        <option value="Kenya">Kenya</option>
      </select>
    </p>
    <p>
      Type:<br>
        <input type="radio" name="beantype" value="whole">Whole bean<br>
        <input type="radio" name="beantype" value="ground" checked>Ground
    </p>
    <p>Number of bags: <input type="number" name="bags" min="1" max="10"></p>
    <p>Must arrive by date: <input type="date" name="date"></p>

    <p>
      Extras:<br>
      <input type="checkbox" name="extras[]" value="giftwrap">Gift wrap<br>
      <input type="checkbox" name="extras[]" value="catalog" checked>Include catalog
         with order
    </p>

    <p>
      Ship to: <br>
      Name: <input type="text" name="name" value=""><br>
      Address: <input type="text" name="address" value=""><br>
      City: <input type="text" name="city" value=""><br>
      State: <input type="text" name="state" value=""><br>
      Zip: <input type="text" name="zip" value=""><br>
      Phone: <input type="tel" name="phone" value=""><br>
    </p>

    <p>Customer Comments:<br>
        <textarea name="comments"></textarea>
    </p>

    <p>
      <input type="submit" value="Order Now">
    </p>
</form>
```

Here we've added a checkbox for each option. Notice that these share the same name, "extras[]"...

...but have different values.

We're using the checked attribute to specify that the catalog option should be checked by default. You can add a checked attribute to more than one checkbox.

As with the radio buttons, we've put these labels to the right of the checkboxes.

Here's the text area.

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The final form test drive

Save your changes, reload, and check out the new form. Don't you think it's looking quite nice?

The Starbuzz Bean Machine

Fill out the form below and click "order now" to order

Choose your beans: House Blend

Type:
- Whole bean
- Ground

Number of bags: 2

Must arrive by date: 2012-09-14

Extras:
- Gift wrap
- Include catalog with order

Ship to:

Name: Buckaroo Banzai

Address: Banzai Institute

City: Los Angeles

State: CA

Zip: 90050

Phone: 310-555-1212

Customer Comments:

Send me some samples if you have any available.

Order Now

Here's our brand-new checkboxes, with the catalog checkbox already checked.

And a nice new text area as well

Here's what you get when you submit. The server script has received all the form data on the page and has incorporated it into the response page. See if you can locate all the form data you submitted.

The Starbuzz Bean Machine

Thanks, **Buckaroo Banzai**, for your order from the Starbuzz Bean Machine.

Your order of 2 bags of ground House Blend, catalog included has been sent to:

Buckaroo Banzai
Banzai Institute
Los Angeles
CA, 90050
310-555-1212

and will be delivered by 2012-09-14.

Thank you for submitting your comments to Starbuzz! We love getting comments from our Bean Machine users. You said:

Send me some samples if you have any available.

Be sure and try out all the various combinations of sending this form (with/without gift wrap, with/without a catalog, different coffees, and so on) and see how it all works.

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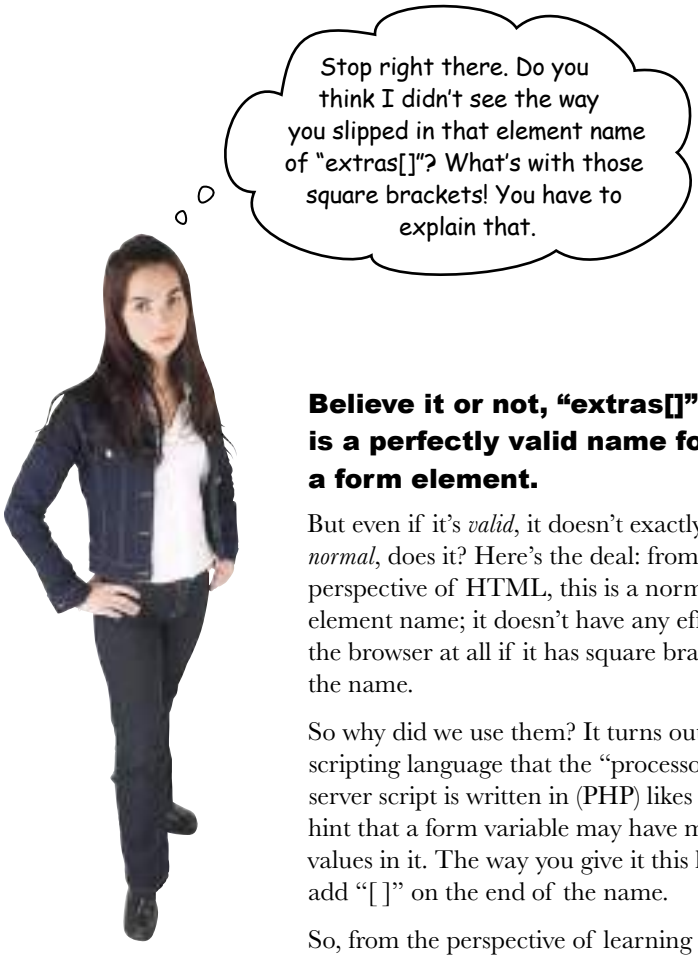

Believe it or not, "extras[]" is a perfectly valid name for a form element.

But even if it's *valid*, it doesn't exactly look *normal*, does it? Here's the deal: from the perspective of HTML, this is a normal form element name; it doesn't have any effect on the browser at all if it has square brackets in the name.

So why did we use them? It turns out that the scripting language that the "processorder.php" server script is written in (PHP) likes a little hint that a form variable may have multiple values in it. The way you give it this hint is to add "[ ]" on the end of the name.

So, from the perspective of learning HTML, you can pretty much forget about all this, but you might just tuck this into the back of your mind in case you ever write a form that uses a PHP server script in the future.

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BE the Browser

Below, you'll find an HTML form, and on the right the data a user entered into the form. Your job is to play like you're the browser and match each form element name with the values the user entered. After you've done the exercise, look at the end of the chapter to see if you matched up the form names with the values correctly.

```
<form action="http://www.chooseyourmini.com/choice.php" method="POST">
   <p>Your information: <br>

      Name: <input type="text" name="name"><br>
      Zip: <input type="text" name="zip"><br>

   </p>
   <p>Which model do you want? <br>
     <select name="model">
         <option value="cooper">Mini Cooper</option>
         <option value="cooperS">Mini Cooper S</option>
         <option value="convertible">Mini Cooper Convertible</option>
     </select>
   </p>
   <p>Which color do you want? <br>
     <input type="radio" name="color" value="chilired"> Chili Red  <br>
     <input type="radio" name="color" value="hyperblue"> Hyper Blue
   </p>
   <p>Which options do you want? <br>
     <input type="checkbox" name="caroptions[]" value="stripes"> Racing Stripes
     <br>
     <input type="checkbox" name="caroptions[]" value="sportseats"> Sport Seats
   </p>

   <p>
     <input type="submit" value="Order Now">
   </p>

</form>
```

Here's the form.

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And here's the form filled out.

Match each piece of form data with its form name and put your answers here.

```
name = "Buckaroo Banzai"
zip = ...................
model = .................
color = .................
caroptions[] = ..........
```

Extra credit...

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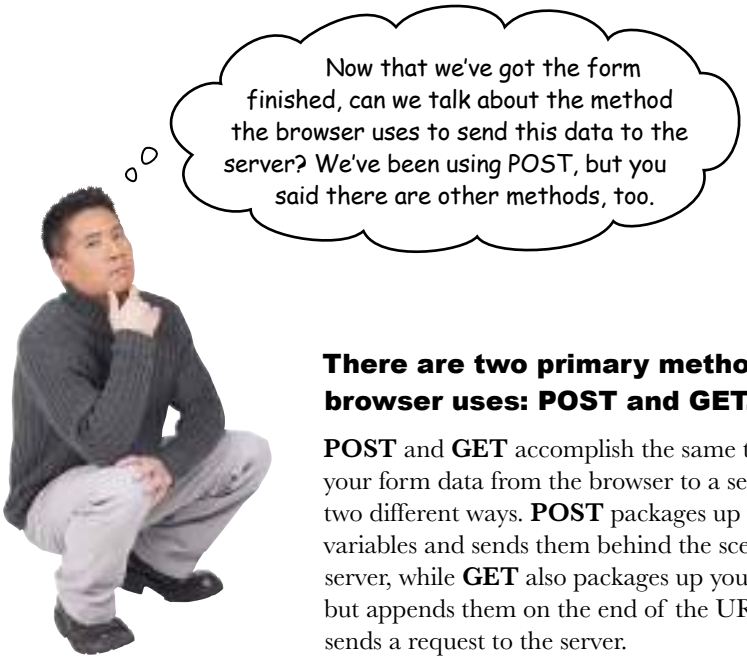
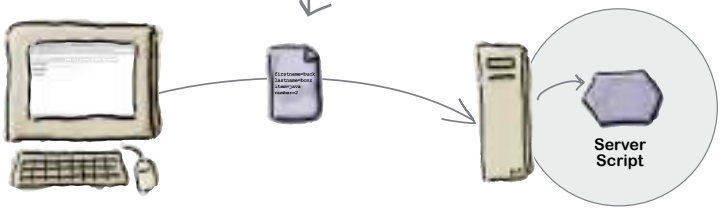


There are two primary methods the browser uses: POST and GET.

POST and **GET** accomplish the same thing—getting your form data from the browser to a server—but in two different ways. **POST** packages up your form variables and sends them behind the scenes to your server, while **GET** also packages up your form variables, but appends them on the end of the URL before it sends a request to the server.

With POST, all the form data is sent as part of the request and is invisible to the user.

POST

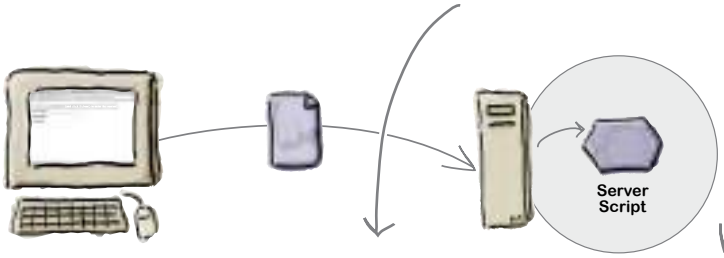


`http://wickedlysmart.com/hfhtmlcss/contest.php`

The user just sees the server script's URL in her browser address bar.

With GET, the form data is added to the URL itself, so the user sees the form data.

GET



Notice the form data added on to the end of the URL. This is what the user sees in the address bar.

`http://wickedlysmart.com/hfhtmlcss/contest.php?firstname=buckaroo&lastname=banzai`

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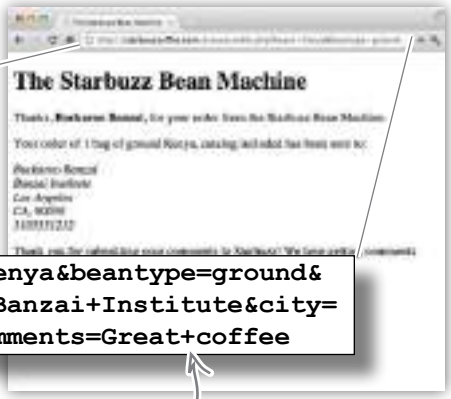
Watching GET in action

There's no better way to understand GET than to see it in action. Open up your "form.html" file and make the following small change:

Just change the method from "POST" to "GET".

```
<form action="http://starbuzzcoffee.com/processorder.php" method="GET">
```

Save and reload the page; then fill out the form and submit it. You should see something like this:



You'll see this URL in your browser.

```
http://starbuzzcoffee.com/processorder.php?beans=Kenya&beantype=ground&
extras%5B%5D=catalog&name=Buckaroo+Banzai&address=Banzai+Institute&city=
Los+Angeles&state=CA&zip=90050&phone=3105551212&comments=Great+coffee
```

Now you can see every form element name and its values right here in the URL.

Notice that the browser encodes various characters, like spaces. The server script will automatically decode these when it receives them.

there are no Dumb Questions

Q: Why is it called GET if we're sending something to the server?

A: Good question. What's the main job of a browser? To get web pages from a server. And when you are using GET, the browser is just going about getting a web page in the normal way it always does, except that, in the case of a form, it has appended some more data to the end of the URL. Other than that, the browser just acts like it's a normal request.

With POST, on the other hand, the browser actually creates a little data package and sends it to the server.

Q: So why would I use POST over GET, or vice versa?

A: There are a couple of big differences that really matter. If you want users to be able to bookmark pages that are the result of submitting a form, then you have to use GET, because there is no way to bookmark a page that has been returned as a result of a POST. When would you want to do that? Say you have a server script that returns a list of search results; you might want users to be able to bookmark those results so they can see them again without having to fill out a form.

On the other hand, if you have a server script that processes orders, then you wouldn't want users to be able to bookmark the page. (Otherwise, every time they returned to the bookmark, the order would be resubmitted.)

A situation when you'd *never* want to use a GET is when the data in your form is private, like a credit card or a password. Because the URL is in plain view, the private information is easily found by others if they look through your browser history or if the GET somehow gets bookmarked.

Finally, if you use a <textarea>, you should use POST, because you're probably sending a lot of data. Both GET and POST requests have a limit on the amount of data you can send, but the limit on a POST request is usually much larger.

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Sharpen your pencil

GET or POST

For each description, circle either GET or POST depending on which method would be more appropriate. If you think it could be either, circle both. But be prepared to defend your answers…

GET **POST** *A form for typing in a username and password.*

GET **POST** *A form for ordering CDs.*

GET **POST** *A form for looking up current events.*

GET **POST** *A form to post book reviews.*

GET **POST** *A form for retrieving benefits by your government ID number.*

GET **POST** *A form to send customer feedback.*

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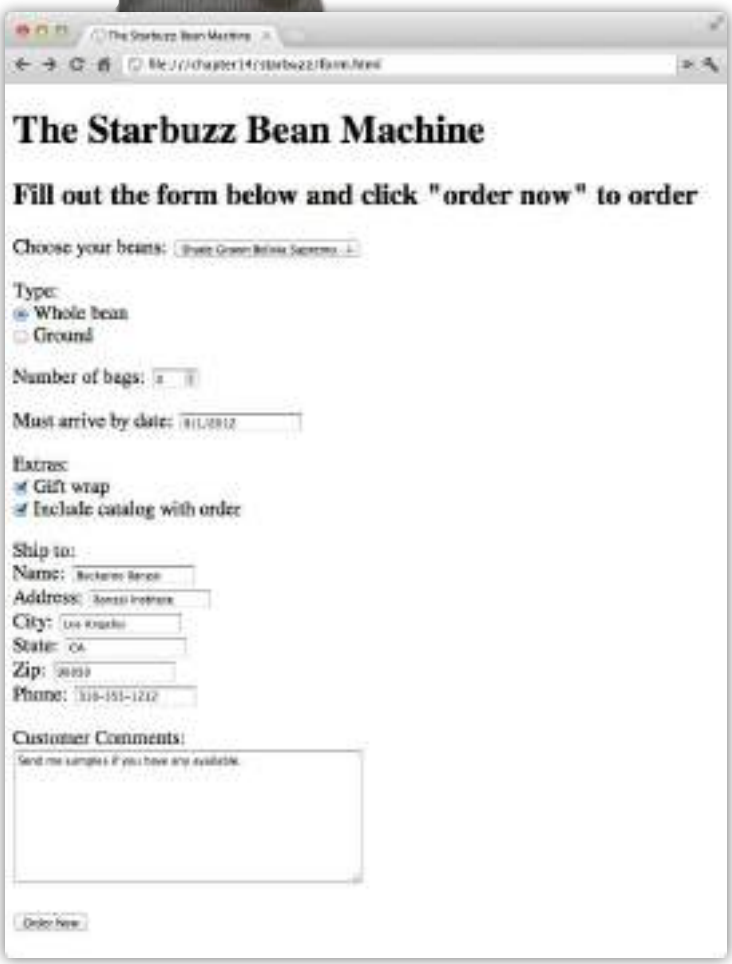

BRAIN POWER

Given everything you know about HTML and CSS, how would you approach styling this form?

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Sharpen your pencil

Forms are usually tabular in their layout, so you'll probably find that using a CSS table display layout works well for designing your form's presentation…and that's what we'll use to lay out the Bean Machine form. With this table display layout, the page will look like a real form rather than a ragged collection of input elements, and it will be easier to read.

Before we do that, let's figure out the table structure that is inherent in this form. Starting with the sketch below, fit the elements into a table (hint: we found it fits nicely into 2 columns and 14 rows), so each row is represented with a block element, and each cell is also represented with a block element. Notice you may have to add some structure to the HTML to make this work.

No peeking at the next page before you do the exercise. Really! Cover it up or something.

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Sharpen your pencil Solution

Forms are usually tabular in their layout, so you'll probably find that using a CSS table display layout works well for designing your form's presentation…and that's what we'll use to lay out the Bean Machine form. With this table display layout, the page will look like a real form rather than a ragged collection of input elements, and it will be easier to read.

Before we do that, let's figure out the table structure that is inherent in this form. Starting with the sketch below, fit the elements into a table (hint: we found it fits nicely into 2 columns and 14 rows), so each row is represented with a block element, and each cell is also represented with a block element. Notice you may have to add some structure to the HTML to make this work.

Here's what we came up with...compare to your solution before moving on!

Here's the sketch of the table. It's a simple table display layout, with 2 columns and 14 rows—1 row for each main part of the form.

The labels for each form element go in the left column.

The cell values are all aligned vertically to the top.

The cell on the right of "Ship to" is empty; there's no control here.

The cell on the left of the submit button is empty. There's no label to put here.

We've thrown all the input elements into the righthand column.

Notice that we've grouped each set of checkboxes and radio buttons into one cell.

Remember that each cell corresponds to a block element, so we'll add some more <p> elements to make sure we've got a separate block element for each cell.

And we'll also need some extra block elements for the rows. We'll use elements, just like we did before (in Chapter 11).

And finally, we'll need one element that contains everything, for the table itself. We can use the form element for this!

We made the text area bigger too!

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Getting the form elements into HTML structure for table display layout

Ready Bake HTML

Now that you know how to organize the form elements in a table display layout, you need to put your HTML writing skills to the test. So get typing!

Just kidding. We wouldn't make you type all this…after all, this chapter is really about forms, not table display layout. We already typed this in for you; it's in the file "styledform.html" in the "chapter14/starbuzz" folder. Even though it looks complicated, it's really not that bad. We've added a few annotations below to point out the main parts.

Here's the <form> element; we're going to use this element for the "table" part of the display.

```
<form action="http://starbuzzcoffee.com/processorder.php" method="post">
    <div class="tableRow">
        <p>
          Choose your beans:
        </p>
        <p>
            <select name="beans">
              <option value="House Blend">House Blend</option>
              <option value="Bolivia">Shade Grown Bolivia Supremo</option>
              <option value="Guatemala">Organic Guatemala</option>
              <option value="Kenya">Kenya</option>
            </select>
        </p>
    </div>
    <div class="tableRow">
        <p> Type: </p>
        <p>
            <input type="radio" name="beantype" value="whole"> Whole bean<br>
            <input type="radio" name="beantype" value="ground" checked> Ground
        </p>
    </div>
    <div class="tableRow">
        <p> Number of bags: </p>
        <p> <input type="number" name="bags" min="1" max="10"> </p>
    </div>
    <div class="tableRow label">
        <p> Must arrive by date: </p>
        <p> <input type="date" name="date"> </p>
    </div>
    <div class="tableRow">
        <p> Extras: </p>
        <p>
            <input type="checkbox" name="extras[]" value="giftwrap"> Gift wrap<br>
            <input type="checkbox" name="extras[]" value="catalog" checked>
            Include catalog with order
        </p>
    </div>
```

We're using a with the class "tableRow" for each row in the table.

And the content for each cell is nested inside a <p> element.

For the bean selection menu, the "beantype" radio buttons, and the "extras" checkboxes, we put all the form elements for each menu in one data cell.

Code continues on the next page.

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Ready Bake HTML

For the row containing just the label "Ship to", we've added a class "heading" to the <p> so we can bold this text.

```
    <div class="tableRow">
        <p class="heading"> Ship to </p>
        <p></p>
    </div>
    <div class="tableRow">
        <p> Name: </p>
        <p> <input type="text" name="name" value=""> </p>
    </div>
    <div class="tableRow">
        <p> Address: </p>
        <p> <input type="text" name="address" value=""> </p>
    </div>
    <div class="tableRow">
        <p> City: </p>
        <p> <input type="text" name="city" value=""> </p>
    </div>
    <div class="tableRow">
        <p> State: </p>
        <p> <input type="text" name="state" value=""> </p>
    </div>
    <div class="tableRow">
        <p> Zip: </p>
        <p> <input type="text" name="zip" value=""> </p>
    </div>
    <div class="tableRow">
        <p> Phone: </p>
        <p> <input type="tel" name="phone" value=""> </p>
    </div>
    <div class="tableRow">
        <p> Customer Comments: </p>
        <p>
            <textarea name="comments" rows="10" cols="48"></textarea>
        </p>
    </div>
    <div class="tableRow">
        <p></p>
        <p> <input type="submit" value="Order Now"> </p>
    </div>
</form>
```

Notice that we've also got an empty cell in the right column, so we can just put an empty <p> element here.

All the rows are straightforward: a "tableRow" for the row, and each cell in a <p>.

And for the last row, we've got an empty cell in the left column, so again, we can use an empty <p> element for that.

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Styling the form with CSS

Ready Bake CSS

We've got all the structure we need, so now we just need to add a few styling rules and we'll be done. Because this form is part of the Starbuzz site, we're going to reuse some of the style in the "starbuzz.css" stylesheet, and create a new stylesheet, "styledform.css", to add new style rules for the Bean Machine form. All of this CSS should be familiar to you now. We're not using any rules unique to forms; it's all just the same stuff you've been using in the last few chapters.

You'll find this CSS in the file "styledform.css" in the folder "chapter14/starbuzz".

We're going to rely on the Starbuzz CSS for some of our style, but we're adding the Starbuzz background image, and a margin to the body.

```
body {
    background: #efe5d0 url(images/background.gif) top left;
    margin: 20px;
}
```

We're using the form to represent the table in the table display...

...and adding a border around the form, and some padding between the form content and the border, and a background color to offset it from the background.

```
form {
    display: table;
    padding: 10px;
    border: thin dotted #7e7e7e;
    background-color: #e1ceb8;
}
```

We're making the textarea control in the form bigger, so there's more room for comments by setting its width and height.

```
form textarea {
    width: 500px;
    height: 200px;
}
```

Each "tableRow" acts as a row in the table display layout.

```
div.tableRow {
    display: table-row;
}
```

Each <p> element that is nested in a "tableRow" is a table cell. We vertically align the content in each <p> so the content in each row lines up at the top of the cells. And we're adding a bit of padding here too, to add space between the rows.

```
div.tableRow p {
    display: table-cell;
    vertical-align: top;
    padding: 3px;
}
```

This rule uses the first-child pseudo-element on the selector for <p> elements nested inside "tableRow" s. This means the first <p> element in each row is aligned to the right, so they all line up vertically against the right side of the column.

```
div.tableRow p:first-child {
    text-align: right;
}
```

And for any <p> elements with the class "heading", we bold the text so it looks like a heading. We use this in the "Ship to" cell.

```
p.heading {
    font-weight: bold;
}
```


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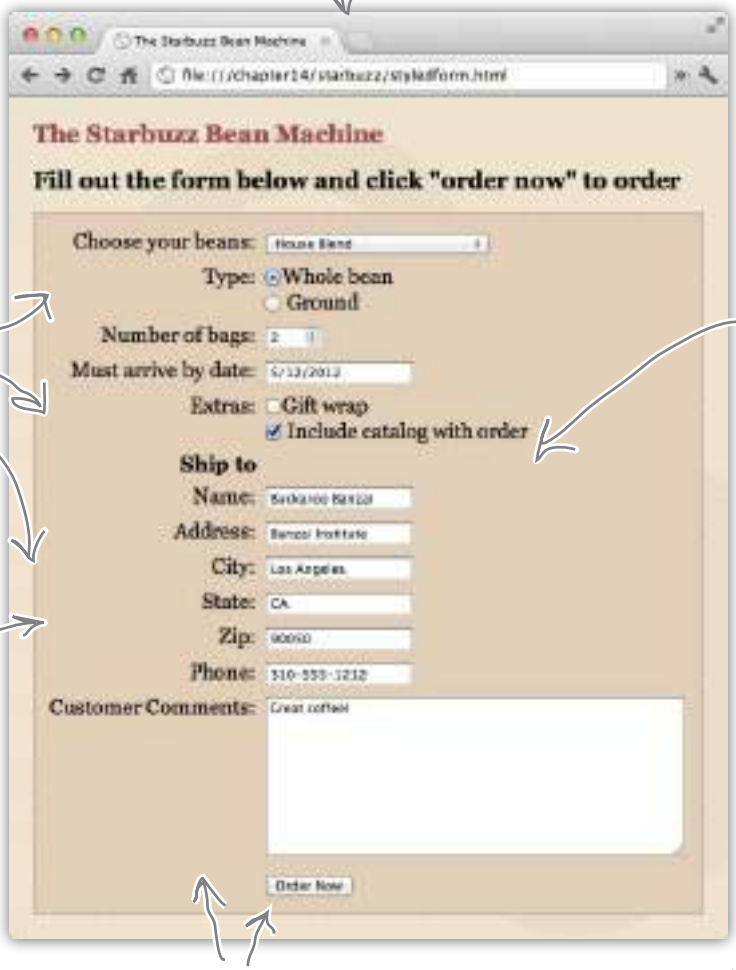
Test drive the styled form

You're going to add *two* `<link>` elements to the `<head>` of your HTML in "styledform.html", linking in the Starbuzz stylesheet from Chapter 12, "starbuzz.css", and your new stylesheet, "styledform.css". Make sure you get the order correct: link the "starbuzz.css" file first, then the "styledform.css". Once you've got the two stylesheets linked, save and reload your page. You should see the snazzy, styled version of the Starbuzz Bean Machine in your browser.

If you want to stretch your HTML and CSS skills a bit, see if you can add the Starbuzz header and footer to the Bean Machine page and make the Bean Machine look really nice with those elements.

Wow, what a difference a little style makes!

The Bean Machine form now matches the rest of the Starbuzz site better.



The labels are aligned with the top of the form elements, and they're aligned to the right as well. This alignment makes it easier to see which labels belong with which controls.

The "Ship to" heading is bold, just like we wanted.

The space between the rows makes a big difference and makes the form much easier to read.

We've got two columns and all the content in the rows lines up nicely!

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A word about accessibility

So far we've been labeling our form elements with simple text, but we should really be using the `<label>` element to mark up these labels. The `<label>` element provides further information about the structure of your page, allows you to style your labels using CSS more easily, and helps screen readers for the visually impaired to correctly identify form elements.

We've created a complete version of the Bean Machine with labels, and updated the CSS to go with it. Check out accessform.html and accessform.css in the code downloads.

To use a <label> element, first add an id attribute to your form element.

```
<input type="radio" name="hotornot" value="hot" id="hot">
<label for="hot">hot</label>

<input type="radio" name="hotornot" value="not" id="not">
<label for="not">not</label>
```

Then add a <label> and set its "for" attribute to the corresponding id.

Now the text next to these radio buttons is a label.

By default, labels don't look any different from just normal text. However, they can make a big difference when it comes to accessibility. You can use the `<label>` element with any form control, so we can add a label to each part of our Bean Machine form. For instance, we could add a label to the number input for the number of bags like this:

```
<label for="bags">Number of bags:</label>
<input type="number" id="bags" name="bags" min="1" max="10">
```

We've added the id "bags" to the <input> element.

It's okay to have the name and id attributes use the same value, in this case, "bags".

When you add labels to radio or checkbox controls, remember that the id of each control needs to be unique, even though the name of all the controls in a group is the same. So, to add labels to the "beantype" radio control in the Bean Machine, create unique ids for both the whole and ground options:

The name of both controls is "beantype", so they are grouped together when you submit the form to the server script.

But each id needs to be unique.

```
<input type="radio" id="whole_beantype" name="beantype" value="whole">
    <label for="whole_beantype">Whole bean</label><br>
<input type="radio" id="ground_beantype" name="beantype" value="ground" checked>
    <label for="ground_beantype">Ground</label>
```

Notice that a label can come before or after the control it's associated with; as long as the value of the for attribute matches the id, it doesn't matter where the label is.

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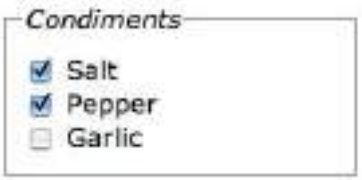
What more could possibly go into a form?

We've covered just about everything you'll regularly use in your forms, but there are a few more items you might want to consider adding to your form répertoire. We're including them here just in case you want to take your own form studies even further.

Fieldsets and legends

When your forms start getting large, it can be helpful to visually group elements together. While you might use `<div>`s and CSS to do this, HTML also provides a `<fieldset>` element that can be used to group together common elements. `<fieldset>` makes use of a second element, called `<legend>`. Here's how they work together:



Here's how the fieldset and legend look in one browser. You'll find that browsers display them differently.

The <fieldset> element surrounds a set of input elements.

The <legend> provides a label for the group.

```
<fieldset>
   <legend>Condiments</legend>
      <input type="checkbox" name="spice" value="salt">
         Salt  <br>
      <input type="checkbox" name="spice" value="pepper">
         Pepper <br>
      <input type="checkbox" name="spice" value="garlic">
         Garlic
</fieldset>
```

Passwords

The password `<input>` element works just like the text `<input>` element, except that the text you type is masked. This is useful for forms that require you to type in a password, a secret code, or other sensitive information that you may not want other people to see as you type. Keep in mind, however, that the form data is *not* sent from the browser to the server script in a secure way, unless you make it secure. For more on security, contact your hosting company.

```
<input type="password" name="secret">
```

The password <input> element works exactly like the text <input> element, except the text you type is masked.

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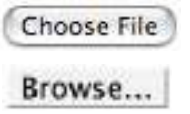
More things that can go in a form

File input

Here's a whole new input element we haven't talked about. If you need to send an entire file to a server script, you'll once again use the `<input>` element, but this time set its type to "file". When you do that, the `<input>` element creates a control that allows you to select a file and—when the form is submitted—the contents of the file are sent with the rest of your form data to the server. Remember, your server script will need to be expecting a file upload, and also note that you must use the POST method to use this element.



Here's what the file input element looks like in a couple of different browsers.

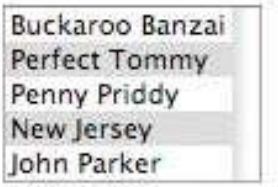
```
<input type="file" name="doc">
```

To create a file input element, just set the type of the <input> element to "file".

Multiple selection

This isn't an element, but rather a new way to use an element you already know. If you add the Boolean attribute `multiple` to your `<select>` element, you turn your single-choice menu into a multiple-choice menu. Instead of a pop-down menu, you'll get a multiple-choice menu that shows all the options on the screen (with a scroll bar if there are a lot of them); you can choose more than one by holding down the Ctrl (Windows) or Command (Mac) key as you select.

With multiple selection, you can choose more than one option at a time.




```
<select name="characters" multiple>
    <option value="Buckaroo">Buckaroo Banzai</option>
    <option value="Tommy">Perfect Tommy</option>
    <option value="Penny Priddy">Penny</option>
    <option value="New Jersey">Jersey</option>
    <option value="John Parker">John</option>
</select>
```

Just add the attribute multiple to turn a single selection menu into a multiple selection menu.

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Placeholder

You can use the `placeholder` attribute with most of the `<input>` types in a form to give the person who's filling out the form a hint about the kind of content you expect him to enter into the control. For instance, if you have a text field that expects a first and last name, you can provide a sample first and last name using the `placeholder` attribute. The value in the attribute is shown in the control, but is fainter than normal content that you add to a control, and as soon as you click into the text field, the placeholder text will disappear so it doesn't get in the way of what you're typing.

If you leave this field blank and submit the form, the placeholder content is NOT submitted as the value for the control!

```
<input type="text" placeholder="Buckaroo Banzai">
```

The placeholder attribute allows you to provide a hint about the kind of content you're expecting in this part of the form.

Required

This is an attribute you can use with any form control; it indicates that a field is required, so you shouldn't submit the form without specifying a value for the controls that have this attribute set. In browsers that support this attribute, if you try to submit the form without specifying a value for a `required` field, you'll get an error message and the form will not be submitted to the server.

Notice that this attribute is another *Boolean* attribute, like we saw in the `<video>` element. That just means that the value of the attribute is simply "there" or "not there." That is, if the attribute's there, then it's set, and if the attribute's not there, then it's not set. So in this example, `required` is there, so that means the attribute is set and the field is required to submit the form.

This is a screenshot from Chrome. As of this writing, not all browsers support required, but you can put it there anyway. You'll be able to submit the form, but then of course, the server script will complain that you haven't filled in the field.

required is a Boolean attribute, so if it's in the form control, that means the field must have a value for the form to submit correctly.

```
<input type="text" placeholder="Buckaroo Banzai" required>
```

BRAIN POWER

Edit your "styledform.html" file and add placeholders to each of the text <input>s and the tel <input>. Choose values that will give the customer a good hint about what kind of content is expected in each field.

Next, edit the same file and add the required attribute to each form field that is required by the Starbuzz Bean Machine (all the "Ship to" fields). Because beans and beantype have default values, do you really need required on those fields? What happens if you remove the checked attribute from beantype; do you need required then? Experiment with different browsers and see which browsers support placeholder and required.

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BULLET POINTS

- The <form> element defines the form, and all form input elements are nested inside it.
- The action attribute contains the URL of the server script.
- The method attribute contains the method of sending the form data: either POST or GET.
- A POST packages form data and sends it as part of the request.
- A GET packages form data and appends it to the URL.
- Use POST when the form data should be private, or when it is large, such as when a <textarea> or file <input> element is used.
- Use GET for requests that might be bookmarked.
- The <input> element can act as many different input controls on the web page, depending on the value of its "type" attribute.
- A type of "text" creates a single-line text input.
- A type of "submit" creates a submit button.
- A type of "radio" creates one radio button. All radio buttons with the same name make up a group of mutually exclusive buttons.
- A type of "checkbox" creates one checkbox control. You can create a set of choices by giving multiple checkboxes the same name.
- A type of "number" creates a single-line text input that expects numeric characters only.
- A type of "range" creates a slider control for numeric input.
- A "color" type creates a color picker in browsers that support this type (and a text input otherwise).
- A "date" type creates a date picker in browsers that support this type (and a text input otherwise).
- The "email", "url", and "tel" types create single-line text inputs that cause custom keyboards to appear on some mobile browsers for easier data entry.
- A <textarea> element creates a multiline text input area.
- A <select> element creates a menu, which contains one or more <option> elements. <option> elements define the items in the menu.
- If you put text into the content of a <textarea> element, it will become the default text in a text area control on the web page.
- The value attribute in the text <input> element can be used to give a single-line text input an initial value.
- Setting the value attribute on a submit button changes the text of the button.
- When a web form is submitted, the form data values are paired with their corresponding names, and all names and values are sent to the server.
- CSS table display is often used to lay out forms, given that forms have a tabular structure. CSS can also be used to style the form's color, font styles, borders, and more.
- HTML allows form elements to be organized with the <fieldset> element.
- The <label> element can be used to attach labels to form elements in a way that aids accessibility.
- Use the placeholder attribute to give the form user a hint about the kind of content you expect in a field.
- The required attribute indicates a field is required for the form to be submitted correctly. Some browsers will force you to enter data into these fields before submitting the form.

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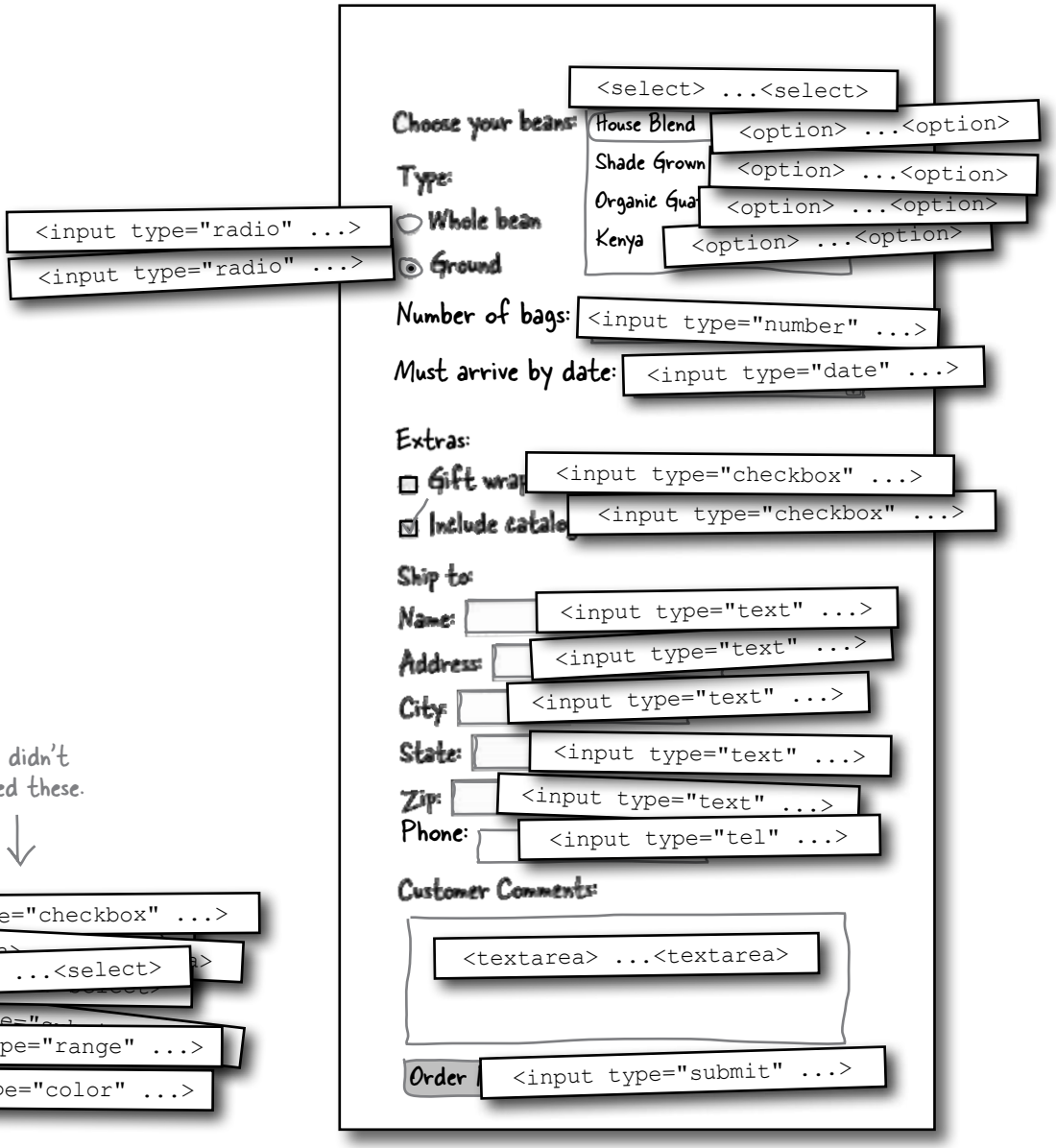
Markup Magnets Solution

Your job was to take the form element magnets and lay them on top of the corresponding controls in the sketch. You didn't need all the magnets below to complete the job; some were left over. Here's our solution.



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BE the Browser Solution

```
name = "Buckaroo Banzai"
zip = "90050"
model = "convertible"
color = "chilired"
caroptions[] = "stripes"
```

Sharpen your pencil Solution

GET or POST

For each description, circle either GET or POST depending on which method would be more appropriate. If you think it could be either, circle both. But be prepared to defend your answers…

GET	POST	*A form for typing in a username and password.*
GET	POST	*A form for ordering CDs.*
GET	POST	*A form for looking up current events.*
GET	POST	*A form to post book reviews.*
GET	POST	*A form for retrieving benefits by your government ID number.*
GET	POST	*A form to send customer feedback.*

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Hey, 80% of our customers order ground beans. Can you make it so the ground bean type is already selected when the user loads the page?

If you add an attribute called checked with a value of "checked" into your radio input element, then that element will be selected by default when the form is displayed by the browser. Add the checked attribute to the "ground" radio <input> element and give the page a test. Here's the solution.

Here's just the relevant section of the form in "form.html".

```
<form action="http://starbuzzcoffee.com/processorder.php" method="POST">
 ...
 <p>Type: <br>

   <input type="radio" name="beantype" value="whole"> Whole bean <br>
   <input type="radio" name="beantype" value="ground" checked> Ground

 </p>
 ...
</form>
```

And here's the new attribute that selects the "Ground" radio button.

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Congratulations!

You made it to the end.

Of course, there's still an appendix.

And the index.

And the colophon.

And then there's the website...

There's no escape, really.

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Appendix: leftovers

The Top Ten Topics (We Didn't Cover)

We covered a lot of ground, and you're almost finished with this book. We'll miss you, but before we let you go, we wouldn't feel right about sending you out into the world without a little more preparation. We can't possibly fit everything you'll need to know into this relatively short chapter. Actually, we *did* originally include everything you need to know about HTML and CSS (not already covered by the other chapters), by reducing the type point size to .00004. It all fit, but nobody could read it. So, we threw most of it away, and kept the best bits for this Top Ten appendix.

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#1 More CSS selectors

While you've already learned the most common selectors, here are a few more you might want to know about…

Pseudo-elements

You know all about pseudo-classes, and pseudo-elements are similar. Pseudo-elements can be used to select parts of an element that you can't conveniently wrap in a `<div>` or a `<span>` or select in other ways. For example, the `:first-letter` pseudo-element can be used to select the first letter of the text in a block element, allowing you to create effects like initial caps and drop caps. You can use the `:first-line` pseudo-element to select the first line of a paragraph. Here's how you'd use both to select the first letter and line of a `<p>` element:

```
p:first-letter {
       font-size: 3em;
}
p:first-line {
       font-style: italic;
}
```

Pseudo-elements use the same syntax as pseudo-classes.

Here we're making the first letter of the paragraph large, and the first line italic.

Attribute selectors

Attribute selectors are exactly what they sound like: selectors that allow you to select elements based on attribute values. You use them like this:

```
img[width] { border: black thin solid; }
img[height="300"] { border: red thin solid; }
image[alt~="flowers"] { border: #ccc thin solid; }
```

This selector selects all images that have a width attribute in their HTML.

This selector selects all images that have a height attribute with a value of 300.

This selector selects all images that have an alt attribute that includes the word "flowers".

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Selecting by siblings

You can also select elements based on their preceding sibling. For example, say you want to select only paragraphs that have an `<h1>` element preceding them, then you'd use this selector:

Write the preceding element, a + (plus sign), and then the sibling element.

```
h1+p {
  font-style: italic;
}
```

This selector selects all paragraphs that come immediately after an <h1> element.

Combining selectors

You've already seen examples of how selectors can be combined in this book. For instance, you can take a class selector and use it as part of a descendant selector, like this:

```
.blueberry p { color: purple; }
```

Here we're selecting all paragraphs that are descendants of an element in the blueberry class.

There's a pattern here that you can use to construct quite complex selectors. Let's step through how this pattern works:

1. Start by defining the context for the element you want to select, like this:

```
div#greentea > blockquote
```

Here we're using a descendant selector where a with an id "greentea" must be the parent of the <blockquote>.

2. Then supply the element you want to select:

```
div#greentea > blockquote p
```

context

element

Next, we add the <p> element as the element we want to select in the context of the <blockquote>. The <p> element must be a descendant of <blockquote>, which must be a child of a with an id of "greentea".

3. Then specify any pseudo-classes or pseudo-elements:

```
div#greentea > blockquote p:first-line { font-style: italic; }
```

context

element

Then we add a pseudo-element, first-line, to select only the first line of the paragraph.

That's a quite complex selector! Feel free to construct your own selectors using this same method.

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#2 Vendor-specific CSS properties

The browser makers (in other words, vendors like Microsoft, Mozilla, the folks behind WebKit, and so on) often add new functionality to their browsers to test new features, or to implement CSS extensions that are being considered, but aren't yet approved by the standards bodies. In these cases, vendors create CSS properties that look like this:

Start with a dash "–"

Another dash "–"

```
-moz-transform
```

The vendor identifier; here, it's "moz" for Mozilla

The property

You should feel free to make use of these vendor-specific properties, but they aren't necessarily intended for use in shipping products—the property may never be approved as a legit standard, or the vendor may change the implementation of the property at any time. That said, many of us need to be able to create pages that use the latest and greatest technology, but do so knowing that you're using properties that may change.

If you're going to make use of these properties, then often you'll create CSS that looks like this:

First, we list the general property in case it is supported, or gets supported in the future.

```
div {
      transform: rotate(45deg);
      -webkit-transform: rotate(45deg);
      -moz-transform: rotate(45deg);
      -o-transform: rotate(45deg);
      -ms-transform: rotate(45deg);
 }
```

Safari & Chrome

Mozilla

Opera

IE

Then we list the known vendor-specific versions.

You can typically find these vendor-specific properties in the developer documentation and release notes for each browser, or by participating in the forums associated with each browser's development process.

And, if you're wondering what the transform property really does, check out the "#3 CSS transforms and transitions" section on the next page.

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#3 CSS transforms and transitions

Using CSS, you can now do full-blown 2D and 3D transformations on elements. Rather than talk about it, let's look at an example (type this one in; it's worth it!).

```
<!doctype html>
<html>
<head>
    <meta charset="utf-8">
    <title>CSS Transforms and Transitions</title>
    <style>
        #box {
            position: absolute;
            top: 100px;
            left: 100px;
            width: 200px;
            height: 200px;
            background-color: red;
        }
        #box:hover {
            transform: rotate(45deg);
            -webkit-transform: rotate(45deg);
            -moz-transform: rotate(45deg);
            -o-transform: rotate(45deg);
            -ms-transform: rotate(45deg);
        }
    </style>
</head>
<body>
    <div id="box"></div>
</body>
</html>
```

Here's the basic style for the "box" below...

The position is absolute (aren't you glad you stuck with us all through that positioning chapter?).

And let's give the a position and size...

...and make it red.

This style rule applies ONLY if the is in the hover state...yes, you can hover over s too!

When you're hovering your mouse over the , we transform the element by rotating it 45 degrees.

This will only work in IE9+.

We still need browser-specific extensions for these.

Here's the we're transforming.

Go ahead and type this in and then give it a test drive. When you pass our mouse over the "box" `<div>`, you should see it transform so that it is rotated by 45 degrees. Now, what if we want to make that transformation smooth with a nice animation? That's where transitions come in…so, turn the page.

Mouse over the to see it rotate!

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We can add the `transition` property to the "box" `<div>` rule to have it transform to its new state over two seconds. Here's how we do that:

```
#box {
     position: absolute;
     top: 100px;
     left: 100px;
     width: 200px;
     height: 200px;
     background-color: red;
     transition: transform 2s;
     -webkit-transition: -webkit-transform 2s;
     -moz-transition: -moz-transform 2s;
     -o-transition: -o-transform 2s;
}
#box:hover {
    transform: rotate(45deg);
    -webkit-transform: rotate(45deg);
    -moz-transform: rotate(45deg);
    -o-transform: rotate(45deg);
    -ms-transform: rotate(45deg);
}
```

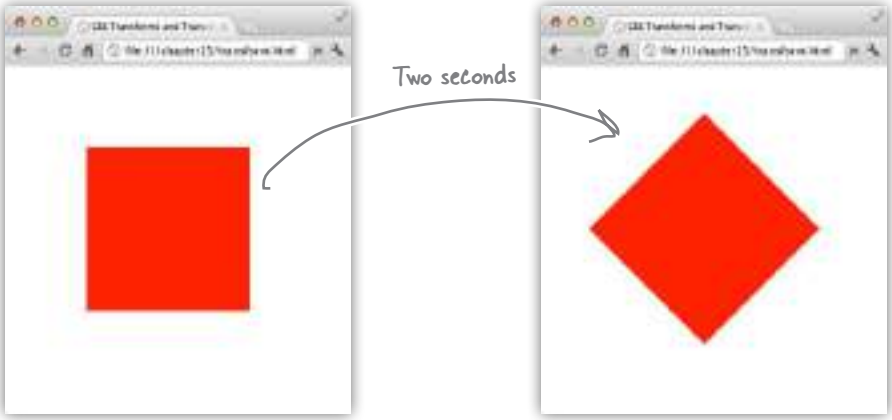
The transition property says: "If the value of the transform property changes, transition from the current value of transform to the new value of transform over the specified duration."

The default value of transform is nothing; that is, there is no transform.

But when you hover your mouse over the box, the value of transform is changed to a 45-degree rotation. So the transition from no transform to a 45-degree rotation transform happens over two seconds.

The value of the `transition` property is another property, in this case `transform`, and a `duration`, in this case two seconds. When the value of the specified property changes, the transition causes that change to happen over the specified duration, which creates an animation effect. You can transition other CSS properties too, like `width` or `opacity`.

IE currently (as of version 9) has no support for transition, but may in version 10. So you won't see the animation if you're using IE.



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#4 Interactivity

HTML pages don't have to be passive documents; they can also have content that is *executable*. Executable content gives your pages behavior. You create executable content by writing programs or scripts using a scripting language called JavaScript. Here's a little taste of what it means to put executable content into your pages.

Here's a new HTML element, <script>, which allows you to place code right inside of HTML.

We're using the id of the form to get a handle to the form in JavaScript so we can do things with it, like define what happens when a button is clicked.

```
<script>
    window.onload = init;
    function init() {
        var submitButton = document.getElementById("submitButton");
        submitButton.onclick = validBid;
    }
    function validBid() {
        if (document.getElementById("bid").value > 0) {
            document.getElementById("theForm").submit();
        } else {
            return false;
        }
    }
</script>
```

And here's a bit of JavaScript that checks a user's bid to make sure it's not zero dollars or less.

If the bid is greater than 0, we submit the form; otherwise, we don't because it's an error.

Then in HTML, you can create a form that uses this script to check the bid before the form is submitted. If the bid is more than zero, the form gets submitted.

```
<form id="theForm" method="post" action="contest.php">
    <input type="number" id="bid" value="0"><br>
    <input type="button" id="submitButton" value="Bid!"><br>
</form>
```

In JavaScript, we can define what happens when the submitButton is clicked, and get the value of the input with the id of "bid".

What else can scripting do?

Form input validation, like we did above, is a common and useful task that is often done with JavaScript (and the types of validation you can do go far beyond this example). But that's just the beginning of what you can do with JavaScript…as you'll see on the next page.

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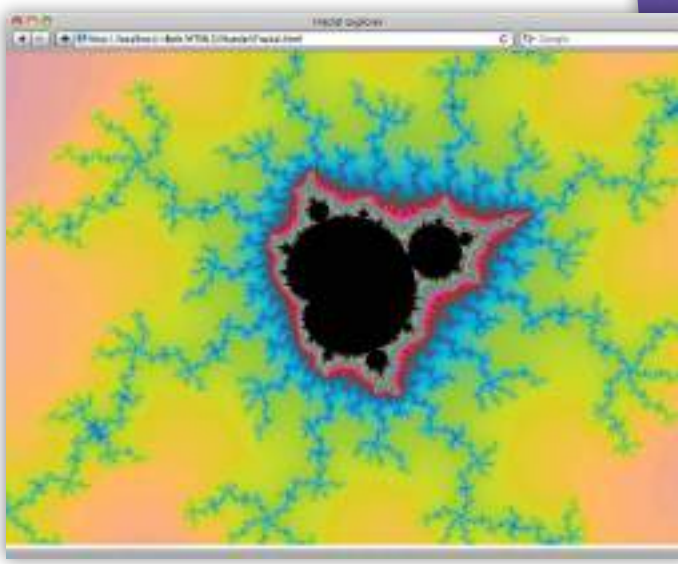
#5 HTML5 APIs and web apps

In addition to the elements that HTML5 adds, HTML5 comes with a whole new set of application programming interfaces (APIs for short) that are accessible through JavaScript. These APIs open up a whole new universe of expression and functionality to your web pages. Let's look at just a few things you might do with them…

Interact with your pages in new ways that work for the desktop and mobile devices.



With HTML5 APIs and JavaScript, you can create a 2D drawable surface right in your page; no plug-ins required.

Make your pages location-aware to know where your users are, show them what's nearby, take them on a scavenger hunt, give them directions, to bring people with common interests together in the same area.

Use web workers to turbo-charge your JavaScript code and do some serious computation or make your app more responsive. You can even make better use of your user's multicore processor!

Access any web service and bring that data back to your app, in near real time.

Cache data locally using browser storage to speed up mobile apps.

No need for special plug-ins to play video.

Create your own video playback controls using HTML and JavaScript.

Integrate your pages with Google Maps and even let your users track their movement in real time.

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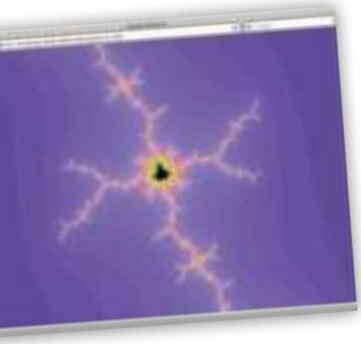
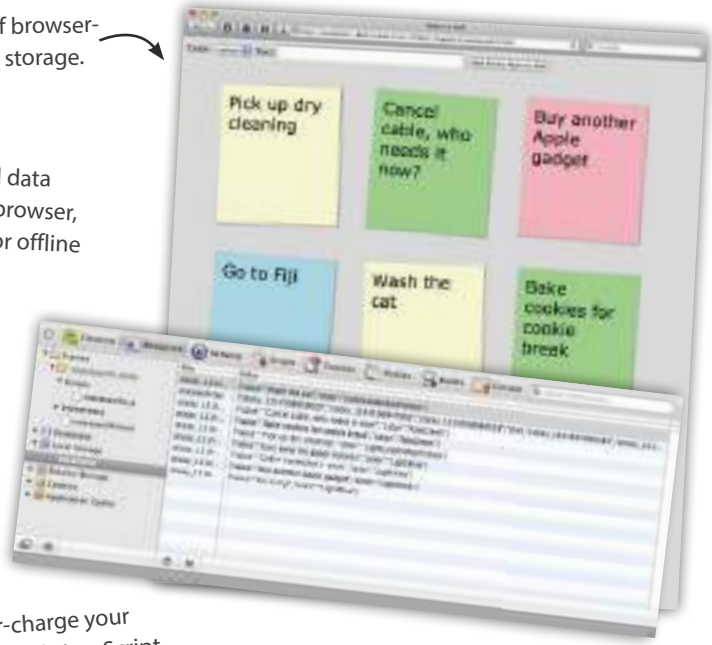


Make use of browser-based local storage.



Store lots of preferences and data for your users locally, in the browser, and even make it available for offline access.

The browser's clearly not just for boring documents anymore. With JavaScript, you can draw pixels directly into the browser.

Super-charge your forms with JavaScript to provide real interactivity.

Build complete video experiences that incorporate video in new ways.

Use the power of JavaScript to do full-blown video processing in your browser. Create special effects and even directly manipulate video pixels.

Motivated yet? You'll find all these examples in our book *Head First HTML5 Programming*.

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#6 More on Web Fonts

We would have liked to have spent a lot more time on Web Fonts, so they ended up making our "10 things we didn't cover," even though we did cover them. If you're using Web Fonts, there are a few more things you should know and investigate, so we've put together a top 10 of things you should know about Web Fonts:

1. There are services that help take the pain out of using Web Fonts, like Google Web Fonts (`http://www.google.com/webfonts`), Fonts.com (`http://www.fonts.com/web-fonts`), and Extensis (`http://www.extensis.com/`).
2. Browsers behave differently while they download your fonts. Some browsers display a backup font, while others wait for the font to be downloaded before rendering the text.
3. Once you've downloaded a font, it is cached by your browser and not retrieved again the next time you encounter a page that uses it.
4. All modern browsers (IE9+) support the Web Open Font Format (WOFF), which is likely to become the Web Font standard. However, Internet Explorer up through version 8 supports a font standard different from all other modern browsers (.eot), and has a bug that prevents the browser from loading multiple fonts (so you can't just list more than one font in your `@font-face` rule). If you need to support Web Fonts on IE8 and earlier, the services mentioned above can insulate you from having to worry about these cross-browser compatibility issues.
5. There are many free fonts out there. Look for "open source fonts" to find fonts you can include in your web page for free.
6. Because Web Fonts are real fonts, you can apply any styling to them just like you can to conventional fonts.
7. Using Web Fonts can have some impact on the performance of your page, but is considered a better practice and will typically provide better performance than using custom graphic images for typography.
8. Limit the fonts in your `@font-face` rule to only the fonts used on a particular page.
9. If you have existing font licenses, check with your vendor; they may allow web usage.
10. As with conventional fonts, always include a fallback font in case your page's font isn't available or an error is encountered retrieving or decoding it.

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#7 Tools for creating web pages

Now that you know HTML and CSS, you're in a good position to decide if tools like Dreamweaver, Expression Web, or Coda are for you. Some of these applications give you much richer editors with features like code coloring and built-in preview to make creating and editing your HTML and CSS easier. Some of these applications provide what-you-see-is-what-you-get (WYSIWYG) tools for creating web pages; we're sure you know enough about HTML and browser support to know that this goal, while worthwhile, also comes up short from time to time. But that said, these tools also provide some very handy features, even if you're writing a lot of the HTML yourself:

- A "code" window for entering HTML and CSS with syntax checking to catch common mistakes and suggest common names and attributes as you type.
- A preview-and-publish functionality that allows you to test pages before making them "live" on the Web.
- A site manager that allows you to organize your site, and also keeps your local changes in synch with your website on the server. Note that this usually takes care of all the FTP work for you.
- Some provide built-in validation, so you know your page is valid as you develop it.

These tools are also not without their downsides:

- Sometimes these tools lag behind standards in terms of support, so to keep your HTML and CSS current, you may need to write (or edit) the HTML yourself.
- Not all of these tools enforce strict standards, and may allow you to get sloppy with your HTML and CSS, so don't forget to validate if the tool doesn't provide built-in validation.

Keep in mind that you can use a combination of simple editors along with these more sophisticated tools; one solution doesn't have to fit all your needs. So use a page creation tool when it makes sense.

Some tools to consider

- Dreamweaver (Adobe)
- Hype (Tumult)
- Coda (Panic)
- Microsoft Expression Web
- Flux (The Escapers)
- Amaya (Open source, developed by the W3C)
- Eclipse (by the Eclipse Foundation)

The latest and greatest in web editors is always in flux, so be sure to check the Web for all the options for tools.

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#8 XHTML5

We were pretty tough on XHTML in this book, with the whole "XHTML is over" thing. The truth is, when it comes to XHTML, it is only XHTML 2 and later that has died, and in fact, you can write your HTML5 using XHTML style if you want to. Why would you want to? Well, you might need to validate or transform your documents as XML, or you might want to support XML technologies, like SVG (you'll probably know if you do), that work with HTML.

Let's look at a simple XHTML document and then step through the high points (we couldn't possibly cover everything you need to know on this topic; as with all things XML, it gets complicated fast).

```
<!doctype html>
<html xmlns="http://www.w3.org/1999/xhtml">
   <head>
      <title>You Rock!</title>
      <meta charset="UTF-8" />
   </head>
   <body>
      <p>I'm kinda liking this XHTML!</p>
      <svg xmlns="http://www.w3.org/2000/svg">
         <rect stroke="black" fill="blue" x="45px" y="45px"
               width="200px" height="100px" stroke-width="2" />
      </svg>
   </body>
</html>
```

Same doctype!

This is XML; we need to add what is known as a namespace.

All elements have to be extremely well formed; note the trailing /> here to close this void element. That's XML's format for closing a void tag.

As an example, we're using SVG to draw a rectangle into our page. The details aren't important; what is important is that this is an XML format that lives inside XML, not HTML.

We can embed XML right in the page! Kinda cool.

Now here's a few things you need to consider for your XHTML pages:

- Your page must be well-formed XML.
- Your page should be served with the `application/xhtml+xml` MIME type; for this, you'll need to make sure your server is serving this type (either read up on this or contact your server administrator).
- Make sure to include the XHTML namespace in your `<html>` element (which we've done above).

Closing all your elements, quotes around attribute values, valid nesting of elements, and all that

Like we said, with XML there's a lot more to know and lots of things to watch out for. And, as always with XML, may the force be with you…

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#9 Server-side scripting

Many web pages are generated by applications running on a server. For example, think about an online order system where a server is generating pages as you step through the order process, or an online forum, where there's a server generating pages based on forum messages that are stored in a database somewhere. We used a server application to process the form you created in Chapter 14 for the Starbuzz Bean Machine.

Many hosting companies will let you create your own server applications by writing server-side scripts and programs. Here's a few things server-side scripting will allow you to do:

- Build an online store complete with products, a shopping cart, and an order system.
- Personalize your pages for each user based on his or her preferences.
- Deliver up-to-date news, events, and information.
- Allow users to search your site.
- Allow users to help build the content of your site.

To create server applications, you'll need to know a server-side scripting or programming language. There are a lot of competing languages for web development, and you're likely to get differing opinions on which language is best depending on who you ask. In fact, web languages are a little like automobiles: you can drive anything from a Prius to a Hummer, and each has its own strengths and weaknesses (cost, ease of use, size, economy, and so on).

Web languages are constantly evolving; PHP, Python, Perl, Node.js, Ruby on Rails, and JavaServer Pages (JSPs) are all commonly used. If you're new to programming, PHP may be the easiest language to start with, and there are millions of PHP-driven web pages, so you'd be in good company. If you have some programming experience, you may want to try JSPs or Python. If you're more aligned with the Microsoft technologies, then you'll want to look at VB.NET and ASP.NET as a server-side solution. And, if JavaScript is your gig, then check out Node.js for a whole new approach.

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#10 Audio

HTML gives you a standard way to play audio in your pages, without a plug-in, with the `<audio>` element. You'll find this element quite similar to the `<video>` element:

```
<audio src="song.mp3" id="boombox" controls>
  Sorry but audio is not supported in your browser.
</audio>
```

Look familiar? Yes, audio supports similar functionality as video (minus the video, obviously).

Also like video, each browser implements its own look and feel for player controls (which typically consist of a progress bar with play, pause, and volume controls).

Sadly, like video, there is no standard encoding for audio. Three formats are popular: MP3, WAV, and Ogg Vorbis. You'll find that support for these formats varies across the browser landscape (as of this writing, Chrome is the only browser that supports all three formats).

Despite its simple functionality, the `<audio>` element and its JavaScript API give you lots of control. Using the element with JavaScript, you can create interesting web experiences by hiding the controls and managing the audio playback in your code. And with HTML5, you can now do this without the overhead of having to use (and learn) a plug-in (like Adobe Flash).

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Colophon

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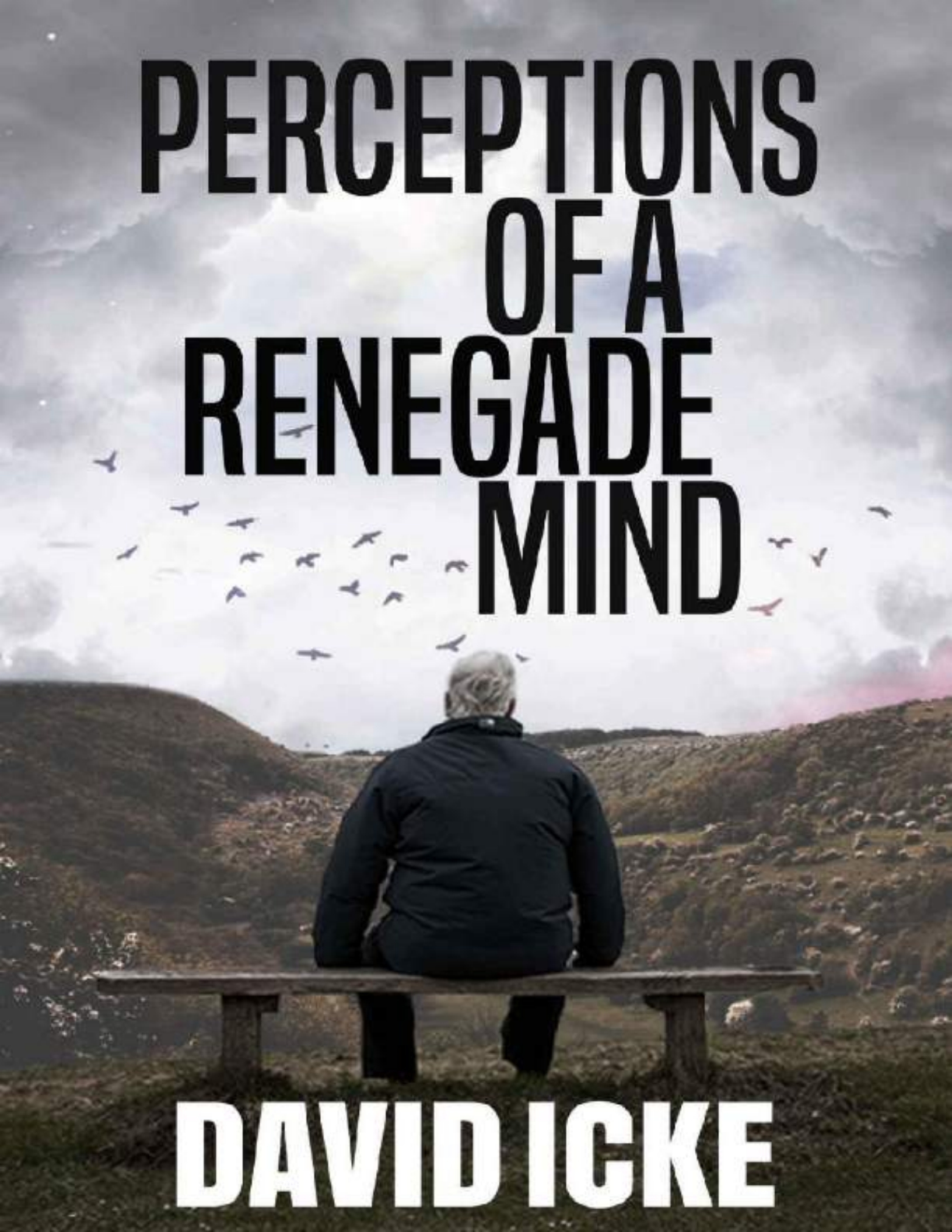

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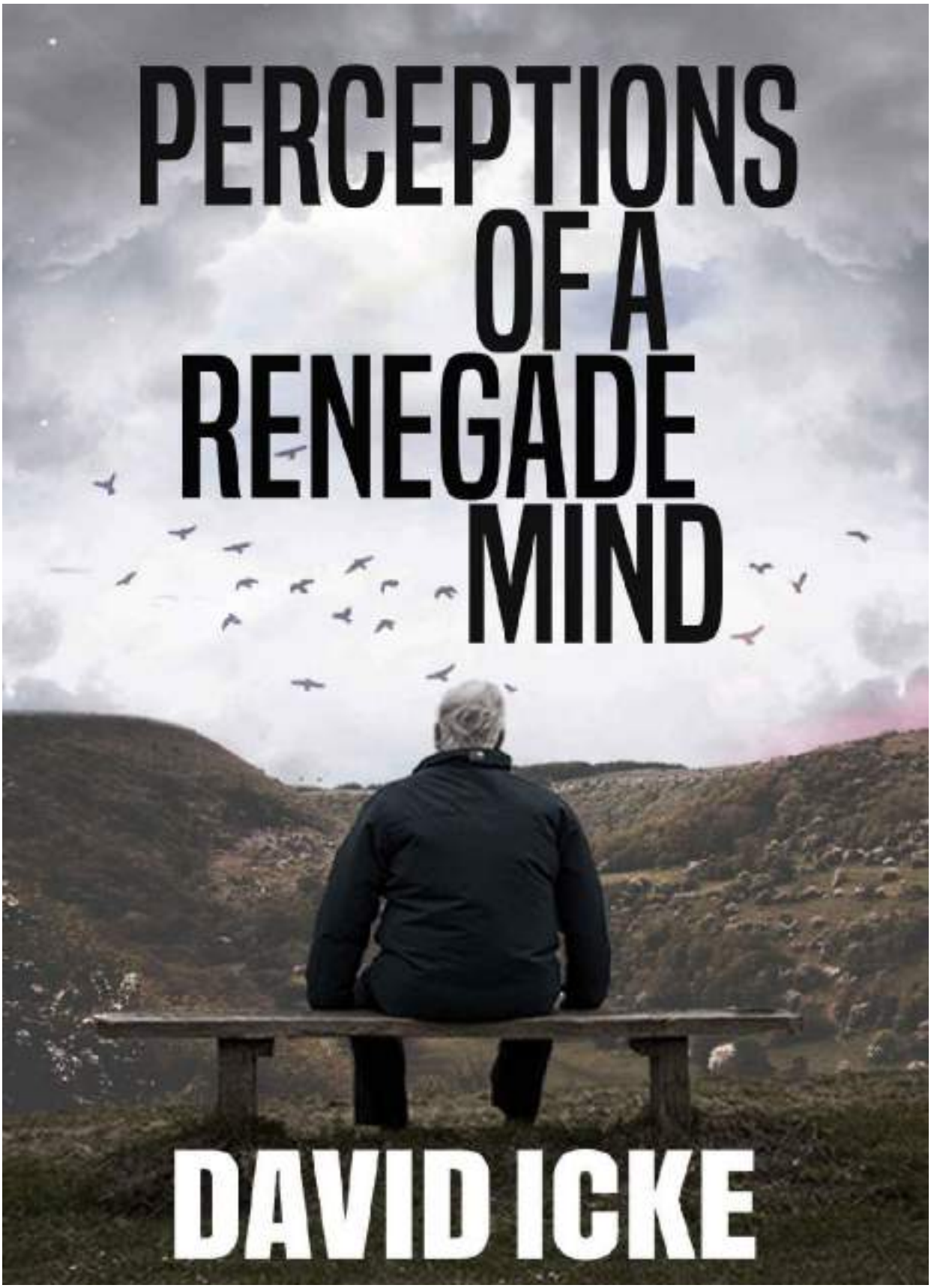
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Dedication:

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Renegade:
Adjective
'Having rejected tradition: Unconventional.'
Merriam-Webster Dictionary

Acquiescence to tyranny is the death of the spirit

You may be 38 years old, as I happen to be. And one day, some great opportunity stands before you and calls you to stand up for some great principle, some great issue, some great cause. And you refuse to do it because you are afraid … You refuse to do it because you want to live longer … You're afraid that you will lose your job, or you are afraid that you will be criticised or that you will lose your popularity, or you're afraid that somebody will stab you, or shoot at you or bomb your house; so you refuse to take the stand.

Well, you may go on and live until you are 90, but you're just as dead at 38 as you would be at 90. And the cessation of breathing in your life is but the belated announcement of an earlier death of the spirit.

Martin Luther King

How the few control the many and always have – the many do whatever they're told

'Forward, the Light Brigade!'
Was there a man dismayed?
Not though the soldier knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.
Into the valley of Death
Rode the six hundred.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volleyed and thundered;
Stormed at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of hell
Rode the six hundred

Alfred Lord Tennyson (1809-1892)

The mist is lifting slowly
I can see the way ahead
And I've left behind the empty streets
That once inspired my life
And the strength of the emotion
Is like thunder in the air
'Cos the promise that we made each other
Haunts me to the end

The secret of your beauty
And the mystery of your soul
I've been searching for in everyone I meet
And the times I've been mistaken
It's impossible to say
And the grass is growing
Underneath our feet

The words that I remember
From my childhood still are true
That there's none so blind
As those who will not see
And to those who lack the courage
And say it's dangerous to try
Well they just don't know
That love eternal will not be denied

I know you're out there somewhere
Somewhere, somewhere
I know you're out there somewhere

Somewhere you can hear my voice
I know I'll find you somehow
Somehow, somehow
I know I'll find you somehow
And somehow I'll return again to you

The Moody Blues

Are you a gutless wonder - or a Renegade Mind?

Monuments put from pen to paper,
Turns me into a gutless wonder,
And if you tolerate this,
Then your children will be next.
Gravity keeps my head down,
Or is it maybe shame ...

Manic Street Preachers

Rise like lions after slumber
In unvanquishable number.
Shake your chains to earth like dew
Which in sleep have fallen on you.
Ye are many – they are few.

Percy Shelley

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CHAPTER ONE

I'm thinking' – Oh, but *are* you?

Think for yourself and let others enjoy the privilege of doing so too
Voltaire

French-born philosopher, mathematician and scientist René Descartes became famous for his statement in Latin in the 17th century which translates into English as: 'I think, therefore I am.'

On the face of it that is true. Thought reflects perception and perception leads to both behaviour and self-identity. In that sense 'we' are what we think. But who or what is doing the thinking and is thinking the only route to perception? Clearly, as we shall see, 'we' are not always the source of 'our' perception, indeed with regard to humanity as a whole this is rarely the case; and thinking is far from the only means of perception. Thought is the village idiot compared with other expressions of consciousness that we all have the potential to access and tap into. This has to be true when we *are* those other expressions of consciousness which are infinite in nature. We have forgotten this, or, more to the point, been manipulated to forget.

These are not just the esoteric musings of the navel. The whole foundation of human control and oppression is control of perception. Once perception is hijacked then so is behaviour which is dictated by perception. Collective perception becomes collective behaviour and collective behaviour is what we call human society. Perception is all and those behind human control know that which is

why perception is the target 24/7 of the psychopathic manipulators that I call the Global Cult. They know that if they dictate perception they will dictate behaviour and collectively dictate the nature of human society. They are further aware that perception is formed from information received and if they control the circulation of information they will to a vast extent direct human behaviour. Censorship of information and opinion has become globally Nazi-like in recent years and never more blatantly than since the illusory 'virus pandemic' was triggered out of China in 2019 and across the world in 2020. Why have billions submitted to house arrest and accepted fascistic societies in a way they would have never believed possible? Those controlling the information spewing from government, mainstream media and Silicon Valley (all controlled by the same Global Cult networks) told them they were in danger from a 'deadly virus' and only by submitting to house arrest and conceding their most basic of freedoms could they and their families be protected. This monumental and provable lie became the *perception* of the billions and therefore the *behaviour* of the billions. In those few words you have the whole structure and modus operandi of human control. Fear is a perception – **F**alse **E**motion **A**ppearing **R**eal – and fear is the currency of control. In short … get them by the balls (or give them the impression that you have) and their hearts and minds will follow. Nothing grips the dangly bits and freezes the rear-end more comprehensively than fear.

World number 1

There are two 'worlds' in what appears to be one 'world' and the prime difference between them is knowledge. First we have the mass of human society in which the population is maintained in coldly-calculated ignorance through control of information and the 'education' (indoctrination) system. That's all you really need to control to enslave billions in a perceptual delusion in which what are perceived to be *their* thoughts and opinions are ever-repeated mantras that the system has been downloading all their lives through 'education', media, science, medicine, politics and academia

in which the personnel and advocates are themselves overwhelmingly the perceptual products of the same repetition. Teachers and academics in general are processed by the same programming machine as everyone else, but unlike the great majority they never leave the 'education' program. It gripped them as students and continues to grip them as programmers of subsequent generations of students. The programmed become the programmers – the programmed programmers. The same can largely be said for scientists, doctors and politicians and not least because as the American writer Upton Sinclair said: 'It is difficult to get a man to understand something when his salary depends upon his not understanding it.' If your career and income depend on thinking the way the system demands then you will – bar a few free-minded exceptions – concede your mind to the Perceptual Mainframe that I call the Postage Stamp Consensus. This is a tiny band of perceived knowledge and possibility 'taught' (downloaded) in the schools and universities, pounded out by the mainstream media and on which all government policy is founded. Try thinking, and especially speaking and acting, outside of the 'box' of consensus and see what that does for your career in the Mainstream Everything which bullies, harasses, intimidates and ridicules the population into compliance. Here we have the simple structure which enslaves most of humanity in a perceptual prison cell for an entire lifetime and I'll go deeper into this process shortly. Most of what humanity is taught as fact is nothing more than programmed belief. American science fiction author Frank Herbert was right when he said: 'Belief can be manipulated. Only knowledge is dangerous.' In the 'Covid' age belief is promoted and knowledge is censored. It was always so, but never to the extreme of today.

World number 2

A 'number 2' is slang for 'doing a poo' and how appropriate that is when this other 'world' is doing just that on humanity every minute of every day. World number 2 is a global network of secret societies and semi-secret groups dictating the direction of society via

governments, corporations and authorities of every kind. I have spent more than 30 years uncovering and exposing this network that I call the Global Cult and knowing its agenda is what has made my books so accurate in predicting current and past events. Secret societies are secret for a reason. They want to keep their hoarded knowledge to themselves and their chosen initiates and to hide it from the population which they seek through ignorance to control and subdue. The whole foundation of the division between World 1 and World 2 is *knowledge*. What number 1 knows number 2 must not. Knowledge they have worked so hard to keep secret includes (a) the agenda to enslave humanity in a centrally-controlled global dictatorship, and (b) the nature of reality and life itself. The latter (b) must be suppressed to allow the former (a) to prevail as I shall be explaining. The way the Cult manipulates and interacts with the population can be likened to a spider's web. The 'spider' sits at the centre in the shadows and imposes its will through the web with each strand represented in World number 2 by a secret society, satanic or semi-secret group, and in World number 1 – the world of the seen – by governments, agencies of government, law enforcement, corporations, the banking system, media conglomerates and Silicon Valley (Fig 1 overleaf). The spider and the web connect and coordinate all these organisations to pursue the same global outcome while the population sees them as individual entities working randomly and independently. At the level of the web governments *are* the banking system *are* the corporations *are* the media *are* Silicon Valley *are* the World Health Organization working from their inner cores as one unit. Apparently unconnected countries, corporations, institutions, organisations and people are on the *same team* pursuing the same global outcome. Strands in the web immediately around the spider are the most secretive and exclusive secret societies and their membership is emphatically restricted to the Cult inner-circle emerging through the generations from particular bloodlines for reasons I will come to. At the core of the core you would get them in a single room. That's how many people are dictating the direction of human society and its transformation

through the 'Covid' hoax and other means. As the web expands out from the spider we meet the secret societies that many people will be aware of – the Freemasons, Knights Templar, Knights of Malta, Opus Dei, the inner sanctum of the Jesuit Order, and such like. Note how many are connected to the Church of Rome and there is a reason for that. The Roman Church was established as a revamp, a rebranding, of the relocated 'Church' of Babylon and the Cult imposing global tyranny today can be tracked back to Babylon and Sumer in what is now Iraq.

Figure 1: The global web through which the few control the many. (Image Neil Hague.)

Inner levels of the web operate in the unseen away from the public eye and then we have what I call the cusp organisations located at the point where the hidden meets the seen. They include a series of satellite organisations answering to a secret society founded in London in the late 19th century called the Round Table and among them are the Royal Institute of International Affairs (UK, founded in 1920); Council on Foreign Relations (US, 1921); Bilderberg Group (worldwide, 1954); Trilateral Commission (US/worldwide, 1972); and the Club of Rome (worldwide, 1968) which was created to exploit environmental concerns to justify the centralisation of global power to 'save the planet'. The Club of Rome instigated with others the human-caused climate change hoax which has led to all the 'green

new deals' demanding that very centralisation of control. Cusp organisations, which include endless 'think tanks' all over the world, are designed to coordinate a single global policy between political and business leaders, intelligence personnel, media organisations and anyone who can influence the direction of policy in their own sphere of operation. Major players and regular attenders will know what is happening – or some of it – while others come and go and are kept overwhelmingly in the dark about the big picture. I refer to these cusp groupings as semi-secret in that they can be publicly identified, but what goes on at the inner-core is kept very much 'in house' even from most of their members and participants through a fiercely-imposed system of compartmentalisation. Only let them know what they need to know to serve your interests and no more. The structure of secret societies serves as a perfect example of this principle. Most Freemasons never get higher than the bottom three levels of 'degree' (degree of knowledge) when there are 33 official degrees of the Scottish Rite. Initiates only qualify for the next higher 'compartment' or degree if those at that level choose to allow them. Knowledge can be carefully assigned only to those considered 'safe'. I went to my local Freemason's lodge a few years ago when they were having an 'open day' to show how cuddly they were and when I chatted to some of them I was astonished at how little the rank and file knew even about the most ubiquitous symbols they use. The mushroom technique – keep them in the dark and feed them bullshit – applies to most people in the web as well as the population as a whole. Sub-divisions of the web mirror in theme and structure transnational corporations which have a headquarters somewhere in the world dictating to all their subsidiaries in different countries. Subsidiaries operate in their methodology and branding to the same centrally-dictated plan and policy in pursuit of particular ends. The Cult web functions in the same way. Each country has its own web as a subsidiary of the global one. They consist of networks of secret societies, semi-secret groups and bloodline families and their job is to impose the will of the spider and the global web in their particular country. Subsidiary networks control and manipulate the national political system, finance, corporations, media, medicine, etc. to

ensure that they follow the globally-dictated Cult agenda. These networks were the means through which the 'Covid' hoax could be played out with almost every country responding in the same way.

The 'Yessir' pyramid

Compartmentalisation is the key to understanding how a tiny few can dictate the lives of billions when combined with a top-down sequence of imposition and acquiescence. The inner core of the Cult sits at the peak of the pyramidal hierarchy of human society (Fig 2 overleaf). It imposes its will – its agenda for the world – on the level immediately below which acquiesces to that imposition. This level then imposes the Cult will on the level below them which acquiesces and imposes on the next level. Very quickly we meet levels in the hierarchy that have no idea there even is a Cult, but the sequence of imposition and acquiescence continues down the pyramid in just the same way. 'I don't know why we are doing this but the order came from "on-high" and so we better just do it.' Alfred Lord Tennyson said of the cannon fodder levels in his poem *The Charge of the Light Brigade*: 'Theirs not to reason why; theirs but to do and die.' The next line says that 'into the valley of death rode the six hundred' and they died because they obeyed without question what their perceived 'superiors' told them to do. In the same way the population capitulated to 'Covid'. The whole hierarchical pyramid functions like this to allow the very few to direct the enormous many. Eventually imposition-acquiescence-imposition-acquiescence comes down to the mass of the population at the foot of the pyramid. If they acquiesce to those levels of the hierarchy imposing on them (governments/law enforcement/doctors/media) a circuit is completed between the population and the handful of super-psychopaths in the Cult inner core at the top of the pyramid. Without a circuit-breaking refusal to obey, the sequence of imposition and acquiescence allows a staggeringly few people to impose their will upon the entirety of humankind. We are looking at the very sequence that has subjugated billions since the start of 2020. Our freedom has not been taken from us. Humanity has given it

away. Fascists do not impose fascism because there are not enough of them. Fascism is imposed by the population acquiescing to fascism. Put another way allowing their perceptions to be programmed to the extent that leads to the population giving their freedom away by giving their perceptions – their mind – away. If this circuit is not broken by humanity ceasing to cooperate with their own enslavement then nothing can change. For that to happen people have to critically think and see through the lies and window dressing and then summon the backbone to act upon what they see. The Cult spends its days working to stop either happening and its methodology is systematic and highly detailed, but it can be overcome and that is what this book is all about.

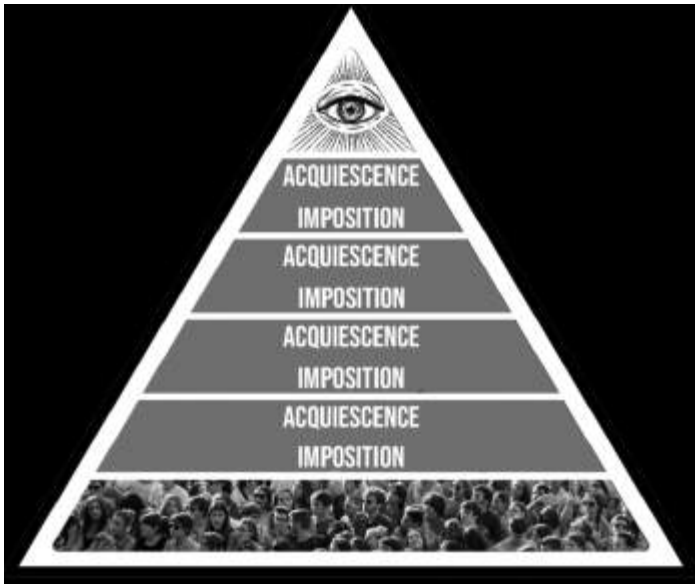

Figure 2: The simple sequence of imposition and compliance that allows a handful of people at the peak of the pyramid to dictate the lives of billions.

The Life Program

Okay, back to world number 1 or the world of the 'masses'. Observe the process of what we call 'life' and it is a perceptual download from cradle to grave. The Cult has created a global structure in which perception can be programmed and the program continually topped-up with what appears to be constant confirmation that the program is indeed true reality. The important word here is 'appears'.

This is the structure, the fly-trap, the Postage Stamp Consensus or Perceptual Mainframe, which represents that incredibly narrow band of perceived possibility delivered by the 'education' system, mainstream media, science and medicine. From the earliest age the download begins with parents who have themselves succumbed to the very programming their children are about to go through. Most parents don't do this out of malevolence and mostly it is quite the opposite. They do what they believe is best for their children and that is what the program has told them is best. Within three or four years comes the major transition from parental programming to full-blown state (Cult) programming in school, college and university where perceptually-programmed teachers and academics pass on their programming to the next generations. Teachers who resist are soon marginalised and their careers ended while children who resist are called a problem child for whom Ritalin may need to be prescribed. A few years after entering the 'world' children are under the control of authority figures representing the state telling them when they have to be there, when they can leave and when they can speak, eat, even go to the toilet. This is calculated preparation for a lifetime of obeying authority in all its forms. Reflex-action fear of authority is instilled by authority from the start. Children soon learn the carrot and stick consequences of obeying or defying authority which is underpinned daily for the rest of their life. Fortunately I daydreamed through this crap and never obeyed authority simply because it told me to. This approach to my alleged 'betters' continues to this day. There can be consequences of pursuing open-minded freedom in a world of closed-minded conformity. I spent a lot of time in school corridors after being ejected from the classroom for not taking some of it seriously and now I spend a lot of time being ejected from Facebook, YouTube and Twitter. But I can tell you that being true to yourself and not compromising your self-respect is far more exhilarating than bowing to authority for authority's sake. You don't have to be a sheep to the shepherd (authority) and the sheep dog (fear of not obeying authority).

The perceptual download continues throughout the formative years in school, college and university while script-reading 'teachers', 'academics' 'scientists', 'doctors' and 'journalists' insist that ongoing generations must be as programmed as they are. Accept the program or you will not pass your 'exams' which confirm your 'degree' of programming. It is tragic to think that many parents pressure their offspring to work hard at school to download the program and qualify for the next stage at college and university. The late, great, American comedian George Carlin said: 'Here's a bumper sticker I'd like to see: We are proud parents of a child who has resisted his teachers' attempts to break his spirit and bend him to the will of his corporate masters.' Well, the best of luck finding many of those, George. Then comes the moment to leave the formal programming years in academia and enter the 'adult' world of work. There you meet others in your chosen or prescribed arena who went through the same Postage Stamp Consensus program before you did. There is therefore overwhelming agreement between almost everyone on the basic foundations of Postage Stamp reality and the rejection, even contempt, of the few who have a mind of their own and are prepared to use it. This has two major effects. Firstly, the consensus confirms to the programmed that their download is really how things are. I mean, everyone knows that, right? Secondly, the arrogance and ignorance of Postage Stamp adherents ensure that anyone questioning the program will have unpleasant consequences for seeking their own truth and not picking their perceptions from the shelf marked: 'Things you must believe without question and if you don't you're a dangerous lunatic conspiracy theorist and a harebrained nutter'.

Every government, agency and corporation is founded on the same Postage Stamp prison cell and you can see why so many people believe the same thing while calling it their own 'opinion'. Fusion of governments and corporations in pursuit of the same agenda was the definition of fascism described by Italian dictator Benito Mussolini. The pressure to conform to perceptual norms downloaded for a lifetime is incessant and infiltrates society right

down to family groups that become censors and condemners of their own 'black sheep' for not, ironically, being sheep. We have seen an explosion of that in the 'Covid' era. Cult-owned global media unleashes its propaganda all day every day in support of the Postage Stamp and targets with abuse and ridicule anyone in the public eye who won't bend their mind to the will of the tyranny. Any response to this is denied (certainly in my case). They don't want to give a platform to expose official lies. Cult-owned-and-created Internet giants like Facebook, Google, YouTube and Twitter delete you for having an unapproved opinion. Facebook boasts that its AI censors delete 97-percent of 'hate speech' before anyone even reports it. Much of that 'hate speech' will simply be an opinion that Facebook and its masters don't want people to see. Such perceptual oppression is widely known as fascism. Even Facebook executive Benny Thomas, a 'CEO Global Planning Lead', said in comments secretly recorded by investigative journalism operation Project Veritas that Facebook is 'too powerful' and should be broken up:

> I mean, no king in history has been the ruler of two billion people, but Mark Zuckerberg is … And he's 36. That's too much for a 36-year-old ... You should not have power over two billion people. I just think that's wrong.

Thomas said Facebook-owned platforms like Instagram, Oculus, and WhatsApp needed to be separate companies. 'It's too much power when they're all one together'. That's the way the Cult likes it, however. We have an executive of a Cult organisation in Benny Thomas that doesn't know there is a Cult such is the compartmentalisation. Thomas said that Facebook and Google 'are no longer companies, they're countries'. Actually they are more powerful than countries on the basis that if you control information you control perception and control human society.

I love my oppressor

Another expression of this psychological trickery is for those who realise they are being pressured into compliance to eventually

convince themselves to believe the official narratives to protect their self-respect from accepting the truth that they have succumbed to meek and subservient compliance. Such people become some of the most vehement defenders of the system. You can see them everywhere screaming abuse at those who prefer to think for themselves and by doing so reminding the compliers of their own capitulation to conformity. 'You are talking dangerous nonsense you Covidiot!!' Are you trying to convince me or yourself? It is a potent form of Stockholm syndrome which is defined as: 'A psychological condition that occurs when a victim of abuse identifies and attaches, or bonds, positively with their abuser.' An example is hostages bonding and even 'falling in love' with their kidnappers. The syndrome has been observed in domestic violence, abused children, concentration camp inmates, prisoners of war and many and various Satanic cults. These are some traits of Stockholm syndrome listed at goodtherapy.org:

- Positive regard towards perpetrators of abuse or captor [see 'Covid'].
- Failure to cooperate with police and other government authorities when it comes to holding perpetrators of abuse or kidnapping accountable [or in the case of 'Covid' cooperating with the police to enforce and defend their captors' demands].
- Little or no effort to escape [see 'Covid'].
- Belief in the goodness of the perpetrators or kidnappers [see 'Covid'].
- Appeasement of captors. This is a manipulative strategy for maintaining one's safety. As victims get rewarded – perhaps with less abuse or even with life itself – their appeasing behaviours are reinforced [see 'Covid'].
- Learned helplessness. This can be akin to 'if you can't beat 'em, join 'em'. As the victims fail to escape the abuse or captivity, they may start giving up and soon realize it's just easier for everyone if they acquiesce all their power to their captors [see 'Covid'].

- Feelings of pity toward the abusers, believing they are actually victims themselves. Because of this, victims may go on a crusade or mission to 'save' [protect] their abuser [see the venom unleashed on those challenging the official 'Covid' narrative].
- Unwillingness to learn to detach from their perpetrators and heal. In essence, victims may tend to be less loyal to themselves than to their abuser [*definitely* see 'Covid'].

Ponder on those traits and compare them with the behaviour of great swathes of the global population who have defended governments and authorities which have spent every minute destroying their lives and livelihoods and those of their children and grandchildren since early 2020 with fascistic lockdowns, house arrest and employment deletion to 'protect' them from a 'deadly virus' that their abusers' perceptually created to bring about this very outcome. We are looking at mass Stockholm syndrome. All those that agree to concede their freedom will believe those perceptions are originating in their own independent 'mind' when in fact by conceding their reality to Stockholm syndrome they have by definition conceded any independence of mind. Listen to the 'opinions' of the acquiescing masses in this 'Covid' era and what gushes forth is the repetition of the official version of everything delivered unprocessed, unfiltered and unquestioned. The whole programming dynamic works this way. I must be free because I'm told that I am and so I think that I am.

You can see what I mean with the chapter theme of 'I'm thinking – Oh, but *are* you?' The great majority are not thinking, let alone for themselves. They are repeating what authority has told them to believe which allows them to be controlled. Weaving through this mentality is the fear that the 'conspiracy theorists' are right and this again explains the often hysterical abuse that ensues when you dare to contest the official narrative of anything. Denial is the mechanism of hiding from yourself what you don't want to be true. Telling people what they want to hear is easy, but it's an infinitely greater challenge to tell them what they would rather not be happening.

One is akin to pushing against an open door while the other is met with vehement resistance no matter what the scale of evidence. I don't want it to be true so I'll convince myself that it's not. Examples are everywhere from the denial that a partner is cheating despite all the signs to the reflex-action rejection of any idea that world events in which country after country act in exactly the same way are centrally coordinated. To accept the latter is to accept that a force of unspeakable evil is working to destroy your life and the lives of your children with nothing too horrific to achieve that end. Who the heck wants that to be true? But if we don't face reality the end is duly achieved and the consequences are far worse and ongoing than breaking through the walls of denial today with the courage to make a stand against tyranny.

Connect the dots – but how?

A crucial aspect of perceptual programming is to portray a world in which everything is random and almost nothing is connected to anything else. Randomness cannot be coordinated by its very nature and once you perceive events as random the idea they could be connected is waved away as the rantings of the tinfoil-hat brigade. You can't plan and coordinate random you idiot! No, you can't, but you can hide the coldly-calculated and long-planned behind the *illusion* of randomness. A foundation manifestation of the Renegade Mind is to scan reality for patterns that connect the apparently random and turn pixels and dots into pictures. This is the way I work and have done so for more than 30 years. You look for similarities in people, modus operandi and desired outcomes and slowly, then ever quicker, the picture forms. For instance: There would seem to be no connection between the 'Covid pandemic' hoax and the human-caused global-warming hoax and yet they are masks (appropriately) on the same face seeking the same outcome. Those pushing the global warming myth through the Club of Rome and other Cult agencies are driving the lies about 'Covid' – Bill Gates is an obvious one, but they are endless. Why would the same people be involved in both when they are clearly not connected? Oh, but they

are. Common themes with personnel are matched by common goals. The 'solutions' to both 'problems' are centralisation of global power to impose the will of the few on the many to 'save' humanity from 'Covid' and save the planet from an 'existential threat' (we need 'zero Covid' and 'zero carbon emissions'). These, in turn, connect with the 'dot' of globalisation which was coined to describe the centralisation of global power in every area of life through incessant political and corporate expansion, trading blocks and superstates like the European Union. If you are the few and you want to control the many you have to centralise power and decision-making. The more you centralise power the more power the few at the centre will have over the many; and the more that power is centralised the more power those at the centre have to centralise even quicker. The momentum of centralisation gets faster and faster which is exactly the process we have witnessed. In this way the hoaxed 'pandemic' and the fakery of human-caused global warming serve the interests of globalisation and the seizure of global power in the hands of the Cult inner-circle which is behind 'Covid', 'climate change' *and* globalisation. At this point random 'dots' become a clear and obvious picture or pattern.

Klaus Schwab, the classic Bond villain who founded the Cult's Gates-funded World Economic Forum, published a book in 2020, *The Great Reset*, in which he used the 'problem' of 'Covid' to justify a total transformation of human society to 'save' humanity from 'climate change'. Schwab said: 'The pandemic represents a rare but narrow window of opportunity to reflect, reimagine, and reset our world.' What he didn't mention is that the Cult he serves is behind both hoaxes as I show in my book *The Answer*. He and the Cult don't have to reimagine the world. They know precisely what they want and that's why they destroyed human society with 'Covid' to 'build back better' in their grand design. Their job is not to imagine, but to get humanity to imagine and agree with their plans while believing it's all random. It must be pure coincidence that 'The Great Reset' has long been the Cult's code name for the global imposition of fascism and replaced previous code-names of the 'New World

Order' used by Cult frontmen like Father George Bush and the 'New Order of the Ages' which emerged from Freemasonry and much older secret societies. New Order of the Ages appears on the reverse of the Great Seal of the United States as 'Novus ordo seclorum' underneath the Cult symbol used since way back of the pyramid and all seeing-eye (Fig 3). The pyramid is the hierarchy of human control headed by the illuminated eye that symbolises the force behind the Cult which I will expose in later chapters. The term 'Annuit Coeptis' translates as 'He favours our undertaking'. We are told the 'He' is the Christian god, but 'He' is not as I will be explaining.

Figure 3: The all-seeing eye of the Cult 'god' on the Freemason-designed Great Seal of the United States and also on the dollar bill.

Having you on

Two major Cult techniques of perceptual manipulation that relate to all this are what I have called since the 1990s Problem-Reaction-Solution (PRS) and the Totalitarian Tiptoe (TT). They can be uncovered by the inquiring mind with a simple question: Who benefits? The answer usually identifies the perpetrators of a given action or happening through the concept of 'he who most benefits from a crime is the one most likely to have committed it'. The Latin 'Cue bono?' – Who benefits? – is widely attributed to the Roman orator and statesman Marcus Tullius Cicero. No wonder it goes back so far when the concept has been relevant to human behaviour since

history was recorded. Problem-Reaction-Solution is the technique used to manipulate us every day by covertly creating a problem (or the illusion of one) and offering the solution to the problem (or the illusion of one). In the first phase you create the problem and blame someone or something else for why it has happened. This may relate to a financial collapse, terrorist attack, war, global warming or pandemic, anything in fact that will allow you to impose the 'solution' to change society in the way you desire at that time. The 'problem' doesn't have to be real. PRS is manipulation of perception and all you need is the population to believe the problem is real. Human-caused global warming and the 'Covid pandemic' only have to be *perceived* to be real for the population to accept the 'solutions' of authority. I refer to this technique as NO-Problem-Reaction-Solution. Billions did not meekly accept house arrest from early 2020 because there was a real deadly 'Covid pandemic' but because they perceived – believed – that to be the case. The antidote to Problem-Reaction-Solution is to ask who benefits from the proposed solution. Invariably it will be anyone who wants to justify more control through deletion of freedom and centralisation of power and decision-making.

The two world wars were Problem-Reaction-Solutions that transformed and realigned global society. Both were manipulated into being by the Cult as I have detailed in books since the mid-1990s. They dramatically centralised global power, especially World War Two, which led to the United Nations and other global bodies thanks to the overt and covert manipulations of the Rockefeller family and other Cult bloodlines like the Rothschilds. The UN is a stalking horse for full-blown world government that I will come to shortly. The land on which the UN building stands in New York was donated by the Rockefellers and the same Cult family was behind Big Pharma scalpel and drug 'medicine' and the creation of the World Health Organization as part of the UN. They have been stalwarts of the eugenics movement and funded Hitler's race-purity expert' Ernst Rudin. The human-caused global warming hoax has been orchestrated by the Club of Rome through the UN which is

manufacturing both the 'problem' through its Intergovernmental Panel on Climate Change and imposing the 'solution' through its Agenda 21 and Agenda 2030 which demand the total centralisation of global power to 'save the world' from a climate hoax the United Nations is itself perpetrating. What a small world the Cult can be seen to be particularly among the inner circles. The bedfellow of Problem-Reaction-Solution is the Totalitarian Tiptoe which became the Totalitarian Sprint in 2020. The technique is fashioned to hide the carefully-coordinated behind the cover of apparently random events. You start the sequence at 'A' and you know you are heading for 'Z'. You don't want people to know that and each step on the journey is presented as a random happening while all the steps strung together lead in the same direction. The speed may have quickened dramatically in recent times, but you can still see the incremental approach of the Tiptoe in the case of 'Covid' as each new imposition takes us deeper into fascism. Tell people they have to do this or that to get back to 'normal', then this and this and this. With each new demand adding to the ones that went before the population's freedom is deleted until it disappears. The spider wraps its web around the flies more comprehensively with each new diktat. I'll highlight this in more detail when I get to the 'Covid' hoax and how it has been pulled off. Another prime example of the Totalitarian Tiptoe is how the Cult-created European Union went from a 'free-trade zone' to a centralised bureaucratic dictatorship through the Tiptoe of incremental centralisation of power until nations became mere administrative units for Cult-owned dark suits in Brussels.

The antidote to ignorance is knowledge which the Cult seeks vehemently to deny us, but despite the systematic censorship to that end the Renegade Mind can overcome this by vociferously seeking out the facts no matter the impediments put in the way. There is also a method of thinking and perceiving – *knowing* – that doesn't even need names, dates, place-type facts to identify the patterns that reveal the story. I'll get to that in the final chapter. All you need to know about the manipulation of human society and to what end is still out there – *at the time of writing* – in the form of books, videos

and websites for those that really want to breach the walls of programmed perception. To access this knowledge requires the abandonment of the mainstream media as a source of information in the awareness that this is owned and controlled by the Cult and therefore promotes mass perceptions that suit the Cult. Mainstream media lies all day, every day. That is its function and very reason for being. Where it does tell the truth, here and there, is only because the truth and the Cult agenda very occasionally coincide. If you look for fact and insight to the BBC, CNN and virtually all the rest of them you are asking to be conned and perceptually programmed.

Know the outcome and you'll see the journey

Events seem random when you have no idea where the world is being taken. Once you do the random becomes the carefully planned. Know the outcome and you'll see the journey is a phrase I have been using for a long time to give context to daily happenings that appear unconnected. Does a problem, or illusion of a problem, trigger a proposed 'solution' that further drives society in the direction of the outcome? Invariably the answer will be yes and the random – *abracadabra* – becomes the clearly coordinated. So what is this outcome that unlocks the door to a massively expanded understanding of daily events? I will summarise its major aspects – the fine detail is in my other books – and those new to this information will see that the world they thought they were living in is a very different place. The foundation of the Cult agenda is the incessant centralisation of power and all such centralisation is ultimately in pursuit of Cult control on a global level. I have described for a long time the planned world structure of top-down dictatorship as the Hunger Games Society. The term obviously comes from the movie series which portrayed a world in which a few living in military-protected hi-tech luxury were the overlords of a population condemned to abject poverty in isolated 'sectors' that were not allowed to interact. 'Covid' lockdowns and travel bans anyone? The 'Hunger Games' pyramid of structural control has the inner circle of the Cult at the top with pretty much the entire

population at the bottom under their control through dependency for survival on the Cult. The whole structure is planned to be protected and enforced by a military-police state (Fig 4).

Here you have the reason for the global lockdowns of the fake pandemic to coldly destroy independent incomes and livelihoods and make everyone dependent on the 'state' (the Cult that controls the 'states'). I have warned in my books for many years about the plan to introduce a 'guaranteed income' – a barely survivable pittance – designed to impose dependency when employment was destroyed by AI technology and now even more comprehensively at great speed by the 'Covid' scam. Once the pandemic was played and lockdown consequences began to delete independent income the authorities began to talk right on cue about the need for a guaranteed income and a 'Great Reset'. Guaranteed income will be presented as benevolent governments seeking to help a desperate people – desperate as a direct result of actions of the same governments. The truth is that such payments are a trap. You will only get them if you do exactly what the authorities demand including mass vaccination (genetic manipulation). We have seen this theme already in Australia where those dependent on government benefits have them reduced if parents don't agree to have their children vaccinated according to an insane health-destroying government-dictated schedule. Calculated economic collapse applies to governments as well as people. The Cult wants rid of countries through the creation of a world state with countries broken up into regions ruled by a world government and super states like the European Union. Countries must be bankrupted, too, to this end and it's being achieved by the trillions in 'rescue packages' and furlough payments, trillions in lost taxation, and money-no-object spending on 'Covid' including constant all-medium advertising (programming) which has made the media dependent on government for much of its income. The day of reckoning is coming – as planned – for government spending and given that it has been made possible by printing money and not by production/taxation there is inflation on the way that has the

potential to wipe out monetary value. In that case there will be no need for the Cult to steal your money. It just won't be worth anything (see the German Weimar Republic before the Nazis took over). Many have been okay with lockdowns while getting a percentage of their income from so-called furlough payments without having to work. Those payments are dependent, however, on people having at least a theoretical job with a business considered non-essential and ordered to close. As these business go under because they are closed by lockdown after lockdown the furlough stops and it will for everyone eventually. Then what? The 'then what?' is precisely the idea.

Figure 4: The Hunger Games Society structure I have long warned was planned and now the 'Covid' hoax has made it possible. This is the real reason for lockdowns.

Hired hands

Between the Hunger Games Cult elite and the dependent population is planned to be a vicious military-police state (a fusion of the two into one force). This has been in the making for a long time with police looking ever more like the military and carrying weapons to match. The pandemic scam has seen this process accelerate so fast as

lockdown house arrest is brutally enforced by carefully recruited fascist minds and gormless system-servers. The police and military are planned to merge into a centrally-directed world army in a global structure headed by a world government which wouldn't be elected even by the election fixes now in place. The world army is not planned even to be human and instead wars would be fought, primarily against the population, using robot technology controlled by artificial intelligence. I have been warning about this for decades and now militaries around the world are being transformed by this very AI technology. The global regime that I describe is a particular form of fascism known as a technocracy in which decisions are not made by clueless and co-opted politicians but by unelected technocrats – scientists, engineers, technologists and bureaucrats. Cult-owned-and-controlled Silicon Valley giants are examples of technocracy and they already have far more power to direct world events than governments. They are with their censorship *selecting* governments. I know that some are calling the 'Great Reset' a Marxist communist takeover, but fascism and Marxism are different labels for the same tyranny. Tell those who lived in fascist Germany and Stalinist Russia that there was a difference in the way their freedom was deleted and their lives controlled. I could call it a fascist technocracy or a Marxist technocracy and they would be equally accurate. The Hunger Games society with its world government structure would oversee a world army, world central bank and single world cashless currency imposing its will on a microchipped population (Fig 5). Scan its different elements and see how the illusory pandemic is forcing society in this very direction at great speed. Leaders of 23 countries and the World Health Organization (WHO) backed the idea in March, 2021, of a global treaty for 'international cooperation' in 'health emergencies' and nations should 'come together as a global community for peaceful cooperation that extends beyond this crisis'. Cut the Orwellian bullshit and this means another step towards global government. The plan includes a cashless digital money system that I first warned about in 1993. Right at the start of 'Covid' the deeply corrupt Tedros

Adhanom Ghebreyesus, the crooked and merely gofer 'head' of the World Health Organization, said it was possible to catch the 'virus' by touching cash and it was better to use cashless means. The claim was ridiculous nonsense and like the whole 'Covid' mind-trick it was nothing to do with 'health' and everything to do with pushing every aspect of the Cult agenda. As a result of the Tedros lie the use of cash has plummeted. The Cult script involves a single world digital currency that would eventually be technologically embedded in the body. China is a massive global centre for the Cult and if you watch what is happening there you will know what is planned for everywhere. The Chinese government is developing a digital currency which would allow fines to be deducted immediately via AI for anyone caught on camera breaking its fantastic list of laws and the money is going to be programmable with an expiry date to ensure that no one can accrue wealth except the Cult and its operatives.

Figure 5: The structure of global control the Cult has been working towards for so long and this has been enormously advanced by the 'Covid' illusion.

Serfdom is so smart

The Cult plan is far wider, extreme, and more comprehensive than even most conspiracy researchers appreciate and I will come to the true depths of deceit and control in the chapters 'Who controls the

Cult?' and 'Escaping Wetiko'. Even the world that we know is crazy enough. We are being deluged with ever more sophisticated and controlling technology under the heading of 'smart'. We have smart televisions, smart meters, smart cards, smart cars, smart driving, smart roads, smart pills, smart patches, smart watches, smart skin, smart borders, smart pavements, smart streets, smart cities, smart communities, smart environments, smart growth, smart planet ... smart *everything* around us. Smart technologies and methods of operation are designed to interlock to create a global Smart Grid connecting the entirety of human society including human minds to create a centrally-dictated 'hive' mind. 'Smart cities' is code for densely-occupied megacities of total surveillance and control through AI. Ever more destructive frequency communication systems like 5G have been rolled out without any official testing for health and psychological effects (colossal). 5G/6G/7G systems are needed to run the Smart Grid and each one becomes more destructive of body and mind. Deleting independent income is crucial to forcing people into these AI-policed prisons by ending private property ownership (except for the Cult elite). The Cult's Great Reset now openly foresees a global society in which no one will own any possessions and everything will be rented while the Cult would own literally everything under the guise of government and corporations. The aim has been to use the lockdowns to destroy sources of income on a mass scale and when the people are destitute and in unrepayable amounts of debt (problem) Cult assets come forward with the pledge to write-off debt in return for handing over all property and possessions (solution). Everything – literally everything including people – would be connected to the Internet via AI. I was warning years ago about the coming Internet of Things (IoT) in which all devices and technology from your car to your fridge would be plugged into the Internet and controlled by AI. Now we are already there with much more to come. The next stage is the Internet of Everything (IoE) which is planned to include the connection of AI to the human brain and body to replace the human mind with a centrally-controlled AI mind. Instead of perceptions

being manipulated through control of information and censorship those perceptions would come direct from the Cult through AI. What do you think? You think whatever AI decides that you think. In human terms there would be no individual 'think' any longer. Too incredible? The ravings of a lunatic? Not at all. Cult-owned crazies in Silicon Valley have been telling us the plan for years without explaining the real motivation and calculated implications. These include Google executive and 'futurist' Ray Kurzweil who highlights the year 2030 for when this would be underway. He said:

> Our thinking ... will be a hybrid of biological and non-biological thinking ... humans will be able to extend their limitations and 'think in the cloud' ... We're going to put gateways to the cloud in our brains ... We're going to gradually merge and enhance ourselves ... In my view, that's the nature of being human – we transcend our limitations.
>
> As the technology becomes vastly superior to what we are then the small proportion that is still human gets smaller and smaller and smaller until it's just utterly negligible.

The sales-pitch of Kurzweil and Cult-owned Silicon Valley is that this would make us 'super-human' when the real aim is to make us post-human and no longer 'human' in the sense that we have come to know. The entire global population would be connected to AI and become the centrally-controlled 'hive-mind' of externally-delivered perceptions. The Smart Grid being installed to impose the Cult's will on the world is being constructed to allow particular locations – even one location – to control the whole global system. From these prime control centres, which absolutely include China and Israel, anything connected to the Internet would be switched on or off and manipulated at will. Energy systems could be cut, communication via the Internet taken down, computer-controlled driverless autonomous vehicles driven off the road, medical devices switched off, the potential is limitless given how much AI and Internet connections now run human society. We have seen nothing yet if we allow this to continue. Autonomous vehicle makers are working with law enforcement to produce cars designed to automatically pull over if they detect a police or emergency vehicle flashing from up to 100 feet away. At a police stop the car would be unlocked and the

window rolled down automatically. Vehicles would only take you where the computer (the state) allowed. The end of petrol vehicles and speed limiters on all new cars in the UK and EU from 2022 are steps leading to electric computerised transport over which ultimately you have no control. The picture is far bigger even than the Cult global network or web and that will become clear when I get to the nature of the 'spider'. There is a connection between all these happenings and the instigation of DNA-manipulating 'vaccines' (which aren't 'vaccines') justified by the 'Covid' hoax. That connection is the unfolding plan to transform the human body from a biological to a synthetic biological state and this is why synthetic biology is such a fast-emerging discipline of mainstream science. 'Covid vaccines' are infusing self-replicating synthetic genetic material into the cells to cumulatively take us on the Totalitarian Tiptoe from Human 1.0 to the synthetic biological Human 2.0 which will be physically and perceptually attached to the Smart Grid to one hundred percent control every thought, perception and deed. Humanity needs to wake up and *fast*.

This is the barest explanation of where the 'outcome' is planned to go but it's enough to see the journey happening all around us. Those new to this information will already see 'Covid' in a whole new context. I will add much more detail as we go along, but for the minutiae evidence see my mega-works, *The Answer, The Trigger* and *Everything You Need to Know But Have Never Been Told*.

Now – how does a Renegade Mind see the 'world'?

CHAPTER TWO

Renegade Perception

It is one thing to be clever and another to be wise
George R.R. Martin

A simple definition of the difference between a programmed mind and a Renegade Mind would be that one sees only dots while the other connects them to see the picture. Reading reality with accuracy requires the observer to (a) know the planned outcome and (b) realise that everything, but *everything*, is connected.

The entirety of infinite reality is connected – that's its very nature – and with human society an expression of infinite reality the same must apply. Simple cause and effect is a connection. The effect is triggered by the cause and the effect then becomes the cause of another effect. Nothing happens in isolation because it *can't*. Life in whatever reality is simple choice and consequence. We make choices and these lead to consequences. If we don't like the consequences we can make different choices and get different consequences which lead to other choices and consequences. The choice and the consequence are not only connected they are indivisible. You can't have one without the other as an old song goes. A few cannot control the world unless those being controlled allow that to happen – cause and effect, choice and consequence. Control – who has it and who doesn't – is a two-way process, a symbiotic relationship, involving the controller and controlled. 'They took my freedom away!!' Well, yes, but you also gave it to them. Humanity is

subjected to mass control because humanity has acquiesced to that control. This is all cause and effect and literally a case of give and take. In the same way world events of every kind are connected and the Cult works incessantly to sell the illusion of the random and coincidental to maintain the essential (to them) perception of dots that hide the picture. Renegade Minds know this and constantly scan the world for patterns of connection. This is absolutely pivotal in understanding the happenings in the world and without that perspective clarity is impossible. First you know the planned outcome and then you identify the steps on the journey – the day-by-day apparently random which, when connected in relation to the outcome, no longer appear as individual events, but as the proverbial *chain* of events leading in the same direction. I'll give you some examples:

Political puppet show

We are told to believe that politics is 'adversarial' in that different parties with different beliefs engage in an endless tussle for power. There may have been some truth in that up to a point – and only a point – but today divisions between 'different' parties are rhetorical not ideological. Even the rhetorical is fusing into one-speak as the parties eject any remaining free thinkers while others succumb to the ever-gathering intimidation of anyone with the 'wrong' opinion. The Cult is not a new phenomenon and can be traced back thousands of years as my books have documented. Its intergenerational initiates have been manipulating events with increasing effect the more that global power has been centralised. In ancient times the Cult secured control through the system of monarchy in which 'special' bloodlines (of which more later) demanded the right to rule as kings and queens simply by birthright and by vanquishing others who claimed the same birthright. There came a time, however, when people had matured enough to see the unfairness of such tyranny and demanded a say in who governed them. Note the word – *governed* them. Not served them – *governed* them, hence government defined as 'the political direction and control exercised over the

actions of the members, citizens, or inhabitants of communities, societies, and states; direction of the affairs of a state, community, etc.' Governments exercise control over rather than serve just like the monarchies before them. Bizarrely there are still countries like the United Kingdom which are ruled by a monarch *and* a government that officially answers to the monarch. The UK head of state and that of Commonwealth countries such as Canada, Australia and New Zealand is 'selected' by who in a *single family* had unprotected sex with whom and in what order. Pinch me it can't be true. Ouch! Shit, it is. The demise of monarchies in most countries offered a potential vacuum in which some form of free and fair society could arise and the Cult had that base covered. Monarchies had served its interests but they couldn't continue in the face of such widespread opposition and, anyway, replacing a 'royal' dictatorship that people could see with a dictatorship 'of the people' hiding behind the concept of 'democracy' presented far greater manipulative possibilities and ways of hiding coordinated tyranny behind the illusion of 'freedom'.

Democracy is quite wrongly defined as government selected by the population. This is not the case at all. It is government selected by *some* of the population (and then only in theory). This 'some' doesn't even have to be the majority as we have seen so often in first-past-the-post elections in which the so-called majority party wins fewer votes than the 'losing' parties combined. Democracy can give total power to a party in government from a minority of the votes cast. It's a sleight of hand to sell tyranny as freedom. Seventy-four million Trump-supporting Americans didn't vote for the 'Democratic' Party of Joe Biden in the distinctly dodgy election in 2020 and yet far from acknowledging the wishes and feelings of that great percentage of American society the Cult-owned Biden government set out from day one to destroy them and their right to a voice and opinion. Empty shell Biden and his Cult handlers said they were doing this to 'protect democracy'. Such is the level of lunacy and sickness to which politics has descended. Connect the dots and relate them to the desired outcome – a world government run by self-appointed technocrats and no longer even elected

politicians. While operating through its political agents in government the Cult is at the same time encouraging public distain for politicians by putting idiots and incompetents in theoretical power on the road to deleting them. The idea is to instil a public reaction that says of the technocrats: 'Well, they couldn't do any worse than the pathetic politicians.' It's all about controlling perception and Renegade Minds can see through that while programmed minds cannot when they are ignorant of both the planned outcome and the manipulation techniques employed to secure that end. This knowledge can be learned, however, and fast if people choose to get informed.

Politics may at first sight appear very difficult to control from a central point. I mean look at the 'different' parties and how would you be able to oversee them all and their constituent parts? In truth, it's very straightforward because of their structure. We are back to the pyramid of imposition and acquiescence. Organisations are structured in the same way as the system as a whole. Political parties are not open forums of free expression. They are hierarchies. I was a national spokesman for the British Green Party which claimed to be a different kind of politics in which influence and power was devolved; but I can tell you from direct experience – and it's far worse now – that Green parties are run as hierarchies like all the others however much they may try to hide that fact or kid themselves that it's not true. A very few at the top of all political parties are directing policy and personnel. They decide if you are elevated in the party or serve as a government minister and to do that you have to be a yes man or woman. Look at all the maverick political thinkers who never ascended the greasy pole. If you want to progress within the party or reach 'high-office' you need to fall into line and conform. Exceptions to this are rare indeed. Should you want to run for parliament or Congress you have to persuade the local or state level of the party to select you and for that you need to play the game as dictated by the hierarchy. If you secure election and wish to progress within the greater structure you need to go on conforming to what is acceptable to those running the hierarchy

from the peak of the pyramid. Political parties are perceptual gulags and the very fact that there are party 'Whips' appointed to 'whip' politicians into voting the way the hierarchy demands exposes the ridiculous idea that politicians are elected to serve the people they are supposed to represent. Cult operatives and manipulation has long seized control of major parties that have any chance of forming a government and at least most of those that haven't. A new party forms and the Cult goes to work to infiltrate and direct. This has reached such a level today that you see video compilations of 'leaders' of all parties whether Democrats, Republicans, Conservative, Labour and Green parroting the same Cult mantra of 'Build Back Better' and the 'Great Reset' which are straight off the Cult song-sheet to describe the transformation of global society in response to the Cult-instigated hoaxes of the 'Covid pandemic' and human-caused 'climate change'. To see Caroline Lucas, the Green Party MP that I knew when I was in the party in the 1980s, speaking in support of plans proposed by Cult operative Klaus Schwab representing the billionaire global elite is a real head-shaker.

Many parties – one master

The party system is another mind-trick and was instigated to change the nature of the dictatorship by swapping 'royalty' for dark suits that people believed – though now ever less so – represented their interests. Understanding this trick is to realise that a single force (the Cult) controls all parties either directly in terms of the major ones or through manipulation of perception and ideology with others. You don't need to manipulate Green parties to demand your transformation of society in the name of 'climate change' when they are obsessed with the lie that this is essential to 'save the planet'. You just give them a platform and away they go serving your interests while believing they are being environmentally virtuous. America's political structure is a perfect blueprint for how the two or multi-party system is really a one-party state. The Republican Party is controlled from one step back in the shadows by a group made up of billionaires and their gofers known as neoconservatives or Neocons.

I have exposed them in fine detail in my books and they were the driving force behind the policies of the imbecilic presidency of Boy George Bush which included 9/11 (see *The Trigger* for a comprehensive demolition of the official story), the subsequent 'war on terror' (war *of* terror) and the invasions of Afghanistan and Iraq. The latter was a No-Problem-Reaction-Solution based on claims by Cult operatives, including Bush and British Prime Minister Tony Blair, about Saddam Hussein's 'weapons of mass destruction' which did not exist as war criminals Bush and Blair well knew.

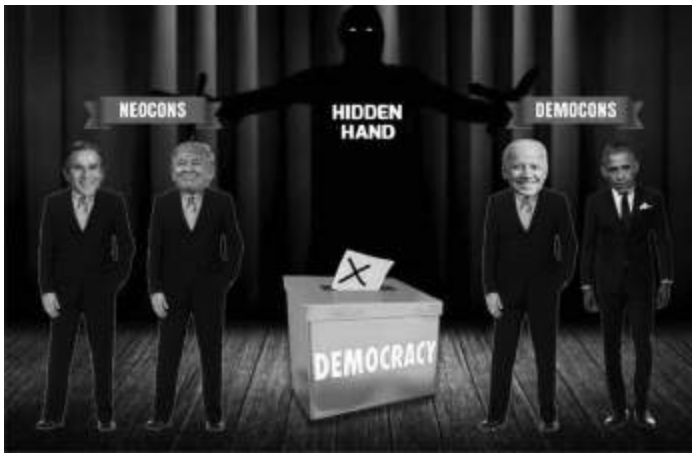

Figure 6: Different front people, different parties – same control system.

The Democratic Party has its own 'Neocon' group controlling from the background which I call the 'Democons' and here's the penny-drop – the Neocons and Democons answer to the same masters one step further back into the shadows (Fig 6). At that level of the Cult the Republican and Democrat parties are controlled by the same people and no matter which is in power the Cult is in power. This is how it works in almost every country and certainly in Britain with Conservative, Labour, Liberal Democrat and Green parties now all on the same page whatever the rhetoric may be in their feeble attempts to appear different. Neocons operated at the time of Bush through a think tank called The Project for the New American Century which in September, 2000, published a document entitled *Rebuilding America's Defenses: Strategies, Forces, and Resources*

For a New Century demanding that America fight 'multiple, simultaneous major theatre wars' as a 'core mission' to force regime-change in countries including Iraq, Libya and Syria. Neocons arranged for Bush ('Republican') and Blair ('Labour Party') to front-up the invasion of Iraq and when they departed the Democons orchestrated the targeting of Libya and Syria through Barack Obama ('Democrat') and British Prime Minister David Cameron ('Conservative Party'). We have 'different' parties and 'different' people, but the same unfolding script. The more the Cult has seized the reigns of parties and personnel the more their policies have transparently pursued the same agenda to the point where the fascist 'Covid' impositions of the Conservative junta of Jackboot Johnson in Britain were opposed by the Labour Party because they were not fascist enough. The Labour Party is likened to the US Democrats while the Conservative Party is akin to a British version of the Republicans and on both sides of the Atlantic they all speak the same language and support the direction demanded by the Cult although some more enthusiastically than others. It's a similar story in country after country because it's all centrally controlled. Oh, but what about Trump? I'll come to him shortly. Political 'choice' in the 'party' system goes like this: You vote for Party A and they get into government. You don't like what they do so next time you vote for Party B and they get into government. You don't like what they do when it's pretty much the same as Party A and why wouldn't that be with both controlled by the same force? Given that only two, sometimes three, parties have any chance of forming a government to get rid of Party B that you don't like you have to vote again for Party A which … you don't like. This, ladies and gentlemen, is what they call 'democracy' which we are told – wrongly – is a term interchangeable with 'freedom'.

The cult of cults

At this point I need to introduce a major expression of the Global Cult known as Sabbatian-Frankism. Sabbatian is also spelt as Sabbatean. I will summarise here. I have published major exposés

and detailed background in other works. Sabbatian-Frankism combines the names of two frauds posing as 'Jewish' men, Sabbatai Zevi (1626-1676), a rabbi, black magician and occultist who proclaimed he was the Jewish messiah; and Jacob Frank (1726-1791), the Polish 'Jew', black magician and occultist who said he was the reincarnation of 'messiah' Zevi and biblical patriarch Jacob. They worked across two centuries to establish the Sabbatian-Frankist cult that plays a major, indeed central, role in the manipulation of human society by the Global Cult which has its origins much further back in history than Sabbatai Zevi. I should emphasise two points here in response to the shrill voices that will scream 'anti-Semitism': (1) Sabbatian-Frankists are NOT Jewish and only pose as such to hide their cult behind a Jewish façade; and (2) my information about this cult has come from Jewish sources who have long realised that their society and community has been infiltrated and taken over by interloper Sabbatian-Frankists. Infiltration has been the foundation technique of Sabbatian-Frankism from its official origin in the 17th century. Zevi's Sabbatian sect attracted a massive following described as the biggest messianic movement in Jewish history, spreading as far as Africa and Asia, and he promised a return for the Jews to the 'Promised Land' of Israel. Sabbatianism was not Judaism but an inversion of everything that mainstream Judaism stood for. So much so that this sinister cult would have a feast day when Judaism had a fast day and whatever was forbidden in Judaism the Sabbatians were encouraged and even commanded to do. This included incest and what would be today called Satanism. Members were forbidden to marry outside the sect and there was a system of keeping their children ignorant of what they were part of until they were old enough to be trusted not to unknowingly reveal anything to outsiders. The same system is employed to this day by the Global Cult in general which Sabbatian-Frankism has enormously influenced and now largely controls.

Zevi and his Sabbatians suffered a setback with the intervention by the Sultan of the Islamic Ottoman Empire in the Middle East and what is now the Republic of Turkey where Zevi was located. The

Sultan gave him the choice of proving his 'divinity', converting to Islam or facing torture and death. Funnily enough Zevi chose to convert or at least appear to. Some of his supporters were disillusioned and drifted away, but many did not with 300 families also converting – only in theory – to Islam. They continued behind this Islamic smokescreen to follow the goals, rules and rituals of Sabbatianism and became known as 'crypto-Jews' or the 'Dönmeh' which means 'to turn'. This is rather ironic because they didn't 'turn' and instead hid behind a fake Islamic persona. The process of appearing to be one thing while being very much another would become the calling card of Sabbatianism especially after Zevi's death and the arrival of the Satanist Jacob Frank in the 18th century when the cult became Sabbatian-Frankism and plumbed still new depths of depravity and infiltration which included – still includes – human sacrifice and sex with children. Wherever Sabbatians go paedophilia and Satanism follow and is it really a surprise that Hollywood is so infested with child abuse and Satanism when it was established by Sabbatian-Frankists and is still controlled by them? Hollywood has been one of the prime vehicles for global perceptual programming and manipulation. How many believe the version of 'history' portrayed in movies when it is a travesty and inversion (again) of the truth? Rabbi Marvin Antelman describes Frankism in his book, *To Eliminate the Opiate*, as 'a movement of complete evil' while Jewish professor Gershom Scholem said of Frank in *The Messianic Idea in Judaism*: 'In all his actions [he was] a truly corrupt and degenerate individual ... one of the most frightening phenomena in the whole of Jewish history.' Frank was excommunicated by traditional rabbis, as was Zevi, but Frank was undeterred and enjoyed vital support from the House of Rothschild, the infamous banking dynasty whose inner-core are Sabbatian-Frankists and not Jews. Infiltration of the Roman Church and Vatican was instigated by Frank with many Dönmeh 'turning' again to convert to Roman Catholicism with a view to hijacking the reins of power. This was the ever-repeating modus operandi and continues to be so. Pose as an advocate of the religion, culture or country that you want to control and then

manipulate your people into the positions of authority and influence largely as advisers, administrators and Svengalis for those that appear to be in power. They did this with Judaism, Christianity (Christian Zionism is part of this), Islam and other religions and nations until Sabbatian-Frankism spanned the world as it does today.

Sabbatian Saudis and the terror network

One expression of the Sabbatian-Frankist Dönmeh within Islam is the ruling family of Saudi Arabia, the House of Saud, through which came the vile distortion of Islam known as Wahhabism. This is the violent creed followed by terrorist groups like Al-Qaeda and ISIS or Islamic State. Wahhabism is the hand-chopping, head-chopping 'religion' of Saudi Arabia which is used to keep the people in a constant state of fear so the interloper House of Saud can continue to rule. Al-Qaeda and Islamic State were lavishly funded by the House of Saud while being created and directed by the Sabbatian-Frankist network in the United States that operates through the Pentagon, CIA and the government in general of whichever 'party'. The front man for the establishment of Wahhabism in the middle of the 18th century was a Sabbatian-Frankist 'crypto-Jew' posing as Islamic called Muhammad ibn Abd al-Wahhab. His daughter would marry the son of Muhammad bin Saud who established the first Saudi state before his death in 1765 with support from the British Empire. Bin Saud's successors would establish modern Saudi Arabia in league with the British and Americans in 1932 which allowed them to seize control of Islam's major shrines in Mecca and Medina. They have dictated the direction of Sunni Islam ever since while Iran is the major centre of the Shiite version and here we have the source of at least the public conflict between them. The Sabbatian network has used its Wahhabi extremists to carry out Problem-Reaction-Solution terrorist attacks in the name of 'Al-Qaeda' and 'Islamic State' to justify a devastating 'war on terror', ever-increasing surveillance of the population and to terrify people into compliance. Another insight of the Renegade Mind is the streetwise understanding that

just because a country, location or people are attacked doesn't mean that those apparently representing that country, location or people are not behind the attackers. Often they are *orchestrating* the attacks because of the societal changes that can be then justified in the name of 'saving the population from terrorists'.

I show in great detail in *The Trigger* how Sabbatian-Frankists were the real perpetrators of 9/11 and not '19 Arab hijackers' who were blamed for what happened. Observe what was justified in the name of 9/11 alone in terms of Middle East invasions, mass surveillance and control that fulfilled the demands of the Project for the New American Century document published by the Sabbatian Neocons. What appear to be enemies are on the deep inside players on the same Sabbatian team. Israel and Arab 'royal' dictatorships are all ruled by Sabbatians and the recent peace agreements between Israel and Saudi Arabia, the United Arab Emirates (UAE) and others are only making formal what has always been the case behind the scenes. Palestinians who have been subjected to grotesque tyranny since Israel was bombed and terrorised into existence in 1948 have never stood a chance. Sabbatian-Frankists have controlled Israel (so the constant theme of violence and war which Sabbatians love) and they have controlled the Arab countries that Palestinians have looked to for real support that never comes. 'Royal families' of the Arab world in Saudi Arabia, Bahrain, UAE, etc., are all Sabbatians with allegiance to the aims of the cult and not what is best for their Arabic populations. They have stolen the oil and financial resources from their people by false claims to be 'royal dynasties' with a genetic right to rule and by employing vicious militaries to impose their will.

Satanic 'illumination'

The Satanist Jacob Frank formed an alliance in 1773 with two other Sabbatians, Mayer Amschel Rothschild (1744-1812), founder of the Rothschild banking dynasty, and Jesuit-educated fraudulent Jew, Adam Weishaupt, and this led to the formation of the Bavarian Illuminati, firstly under another name, in 1776. The Illuminati would

be the manipulating force behind the French Revolution (1789-1799) and was also involved in the American Revolution (1775-1783) before and after the Illuminati's official creation. Weishaupt would later become (in public) a Protestant Christian in archetypal Sabbatian style. I read that his name can be decoded as Adam-Weishaupt or 'the first man to lead those who know'. He wasn't a leader in the sense that he was a subordinate, but he did lead those below him in a crusade of transforming human society that still continues today. The theme was confirmed as early as 1785 when a horseman courier called Lanz was reported to be struck by lighting and extensive Illuminati documents were found in his saddlebags. They made the link to Weishaupt and detailed the plan for world takeover. Current events with 'Covid' fascism have been in the making for a very long time. Jacob Frank was jailed for 13 years by the Catholic Inquisition after his arrest in 1760 and on his release he headed for Frankfurt, Germany, home city and headquarters of the House of Rothschild where the alliance was struck with Mayer Amschel Rothschild and Weishaupt. Rothschild arranged for Frank to be given the title of Baron and he became a wealthy nobleman with a big following of Jews in Germany, the Austro-Hungarian Empire and other European countries. Most of them would have believed he was on their side.

The name 'Illuminati' came from the Zohar which is a body of works in the Jewish mystical 'bible' called the Kabbalah. 'Zohar' is the foundation of Sabbatian-Frankist belief and in Hebrew 'Zohar' means 'splendour', 'radiance', 'illuminated', and so we have 'Illuminati'. They claim to be the 'Illuminated Ones' from their knowledge systematically hidden from the human population and passed on through generations of carefully-chosen initiates in the global secret society network or Cult. Hidden knowledge includes an awareness of the Cult agenda for the world and the nature of our collective reality that I will explore later. Cult 'illumination' is symbolised by the torch held by the Statue of Liberty which was gifted to New York by French Freemasons in Paris who knew exactly what it represents. 'Liberty' symbolises the goddess worshipped in

Babylon as Queen Semiramis or Ishtar. The significance of this will become clear. Notice again the ubiquitous theme of inversion with the Statue of 'Liberty' really symbolising mass control (Fig 7). A mirror-image statute stands on an island in the River Seine in Paris from where New York Liberty originated (Fig 8). A large replica of the Liberty flame stands on top of the Pont de l'Alma tunnel in Paris where Princess Diana died in a Cult ritual described in *The Biggest Secret*. Lucifer 'the light bringer' is related to all this (and much more as we'll see) and 'Lucifer' is a central figure in Sabbatian-Frankism and its associated Satanism. Sabbatians reject the Jewish Torah, or Pentateuch, the 'five books of Moses' in the Old Testament known as Genesis, Exodus, Leviticus, Numbers, and Deuteronomy which are claimed by Judaism and Christianity to have been dictated by 'God' to Moses on Mount Sinai. Sabbatians say these do not apply to them and they seek to replace them with the Zohar to absorb Judaism and its followers into their inversion which is an expression of a much greater global inversion. They want to delete all religions and force humanity to worship a one-world religion – Sabbatian Satanism that also includes worship of the Earth goddess. Satanic themes are being more and more introduced into mainstream society and while Christianity is currently the foremost target for destruction the others are planned to follow.

Figure 7: The Cult goddess of Babylon disguised as the Statue of Liberty holding the flame of Lucifer the 'light bringer'.

Figure 8: Liberty's mirror image in Paris where the New York version originated.

Marx brothers

Rabbi Marvin Antelman connects the Illuminati to the Jacobins in *To Eliminate the Opiate* and Jacobins were the force behind the French Revolution. He links both to the Bund der Gerechten, or League of the Just, which was the network that inflicted communism/Marxism on the world. Antelman wrote:

> The original inner circle of the Bund der Gerechten consisted of born Catholics, Protestants and Jews [Sabbatian-Frankist infiltrators], and those representatives of respective subdivisions formulated schemes for the ultimate destruction of their faiths. The heretical Catholics laid plans which they felt would take a century or more for the ultimate destruction of the church; the apostate Jews for the ultimate destruction of the Jewish religion.

Sabbatian-created communism connects into this anti-religion agenda in that communism does not allow for the free practice of religion. The Sabbatian 'Bund' became the International Communist Party and Communist League and in 1848 'Marxism' was born with the Communist Manifesto of Sabbatian assets Karl Marx and Friedrich Engels. It is absolutely no coincidence that Marxism, just a different name for fascist and other centrally-controlled tyrannies, is being imposed worldwide as a result of the 'Covid' hoax and nor that Marxist/fascist China was the place where the hoax originated. The reason for this will become very clear in the chapter 'Covid: The calculated catastrophe'. The so-called 'Woke' mentality has hijacked

traditional beliefs of the political left and replaced them with far-right make-believe 'social justice' better known as Marxism. Woke will, however, be swallowed by its own perceived 'revolution' which is really the work of billionaires and billionaire corporations feigning being 'Woke'. Marxism is being touted by Wokers as a replacement for 'capitalism' when we don't have 'capitalism'. We have cartelism in which the market is stitched up by the very Cult billionaires and corporations bankrolling Woke. Billionaires love Marxism which keeps the people in servitude while they control from the top. Terminally naïve Wokers think they are 'changing the world' when it's the Cult that is doing the changing and when they have played their vital part and become surplus to requirements they, too, will be targeted. The Illuminati-Jacobins were behind the period known as 'The Terror' in the French Revolution in 1793 and 1794 when Jacobin Maximillian de Robespierre and his Orwellian 'Committee of Public Safety' killed 17,000 'enemies of the Revolution' who had once been 'friends of the Revolution'. Karl Marx (1818-1883), whose Sabbatian creed of Marxism has cost the lives of at least 100 million people, is a hero once again to Wokers who have been systematically kept ignorant of real history by their 'education' programming. As a result they now promote a Sabbatian 'Marxist' abomination destined at some point to consume them. Rabbi Antelman, who spent decades researching the Sabbatian plot, said of the League of the Just and Karl Marx:

> Contrary to popular opinion Karl Marx did not originate the Communist Manifesto. He was paid for his services by the League of the Just, which was known in its country of origin, Germany, as the Bund der Geaechteten.

Antelman said the text attributed to Marx was the work of other people and Marx 'was only repeating what others already said'. Marx was 'a hired hack – lackey of the wealthy Illuminists'. Marx famously said that religion was the 'opium of the people' (part of the Sabbatian plan to demonise religion) and Antelman called his books, *To Eliminate the Opiate*. Marx was born Jewish, but his family converted to Christianity (Sabbatian modus operandi) and he

attacked Jews, not least in his book, *A World Without Jews*. In doing so he supported the Sabbatian plan to destroy traditional Jewishness and Judaism which we are clearly seeing today with the vindictive targeting of orthodox Jews by the Sabbatian government of Israel over 'Covid' laws. I don't follow any religion and it has done much damage to the world over centuries and acted as a perceptual straightjacket. Renegade Minds, however, are always asking *why* something is being done. It doesn't matter if they agree or disagree with what is happening – *why* is it happening is the question. The 'why?' can be answered with regard to religion in that religions create interacting communities of believers when the Cult wants to dismantle all discourse, unity and interaction (see 'Covid' lockdowns) and the ultimate goal is to delete all religions for a one-world religion of Cult Satanism worshipping their 'god' of which more later. We see the same 'why?' with gun control in America. I don't have guns and don't want them, but why is the Cult seeking to disarm the population at the same time that law enforcement agencies are armed to their molars and why has every tyrant in history sought to disarm people before launching the final takeover? They include Hitler, Stalin, Pol Pot and Mao who followed confiscation with violent seizing of power. You know it's a Cult agenda by the people who immediately race to the microphones to exploit dead people in multiple shootings. Ultra-Zionist Cult lackey Senator Chuck Schumer was straight on the case after ten people were killed in Boulder, Colorado in March, 2121. Simple rule … if Schumer wants it the Cult wants it and the same with his ultra-Zionist mate the wild-eyed Senator Adam Schiff. At the same time they were calling for the disarmament of Americans, many of whom live a long way from a police response, Schumer, Schiff and the rest of these pampered clowns were sitting on Capitol Hill behind a razor-wired security fence protected by thousands of armed troops in addition to their own armed bodyguards. Mom and pop in an isolated home? They're just potential mass shooters.

Zion Mainframe

Sabbatian-Frankists and most importantly the Rothschilds were behind the creation of 'Zionism', a political movement that demanded a Jewish homeland in Israel as promised by Sabbatai Zevi. The very symbol of Israel comes from the German meaning of the name Rothschild. Dynasty founder Mayer Amschel Rothschild changed the family name from Bauer to Rothschild, or 'Red-Shield' in German, in deference to the six-pointed 'Star of David' hexagram displayed on the family's home in Frankfurt. The symbol later appeared on the flag of Israel after the Rothschilds were centrally involved in its creation. Hexagrams are not a uniquely Jewish symbol and are widely used in occult ('hidden') networks often as a symbol for Saturn (see my other books for why). Neither are Zionism and Jewishness interchangeable. Zionism is a political movement and philosophy and not a 'race' or a people. Many Jews oppose Zionism and many non-Jews, including US President Joe Biden, call themselves Zionists as does Israel-centric Donald Trump. America's support for the Israel government is pretty much a gimme with ultra-Zionist billionaires and corporations providing fantastic and dominant funding for both political parties. Former Congresswoman Cynthia McKinney has told how she was approached immediately she ran for office to 'sign the pledge' to Israel and confirm that she would always vote in that country's best interests. All American politicians are approached in this way. Anyone who refuses will get no support or funding from the enormous and all-powerful Zionist lobby that includes organisations like mega-lobby group AIPAC, the American Israel Public Affairs Committee. Trump's biggest funder was ultra-Zionist casino and media billionaire Sheldon Adelson while major funders of the Democratic Party include ultra-Zionist George Soros and ultra-Zionist financial and media mogul, Haim Saban. Some may reel back at the suggestion that Soros is an Israel-firster (Sabbatian-controlled Israel-firster), but Renegade Minds watch the actions not the words and everywhere Soros donates his billions the Sabbatian agenda benefits. In the spirit of Sabbatian inversion Soros pledged $1 billion for a new university network to promote 'liberal values and tackle intolerance'. He made the announcement during his annual speech

at the Cult-owned World Economic Forum in Davos, Switzerland, in January, 2020, after his 'harsh criticism' of 'authoritarian rulers' around the world. You can only laugh at such brazen mendacity. How *he* doesn't laugh is the mystery. Translated from the Orwellian 'liberal values and tackle intolerance' means teaching non-white people to hate white people and for white people to loathe themselves for being born white. The reason for that will become clear.

The 'Anti-Semitism' fraud

Zionists support the Jewish homeland in the land of Palestine which has been the Sabbatian-Rothschild goal for so long, but not for the benefit of Jews. Sabbatians and their global Anti-Semitism Industry have skewed public and political opinion to equate opposing the violent extremes of Zionism to be a blanket attack and condemnation of all Jewish people. Sabbatians and their global Anti-Semitism Industry have skewed public and political opinion to equate opposing the violent extremes of Zionism to be a blanket attack and condemnation of all Jewish people. This is nothing more than a Sabbatian protection racket to stop legitimate investigation and exposure of their agendas and activities. The official definition of 'anti-Semitism' has more recently been expanded to include criticism of Zionism – a *political movement* – and this was done to further stop exposure of Sabbatian infiltrators who created Zionism as we know it today in the 19th century. Renegade Minds will talk about these subjects when they know the shit that will come their way. People must decide if they want to know the truth or just cower in the corner in fear of what others will say. Sabbatians have been trying to label me as 'anti-Semitic' since the 1990s as I have uncovered more and more about their background and agendas. Useless, gutless, fraudulent 'journalists' then just repeat the smears without question and on the day I was writing this section a pair of unquestioning repeaters called Ben Quinn and Archie Bland (how appropriate) outright called me an 'anti-Semite' in the establishment propaganda sheet, the London *Guardian*, with no supporting evidence. The

Sabbatian Anti-Semitism Industry said so and who are they to question that? They wouldn't dare. Ironically 'Semitic' refers to a group of languages in the Middle East that are almost entirely Arabic. 'Anti-Semitism' becomes 'anti-Arab' which if the consequences of this misunderstanding were not so grave would be hilarious. Don't bother telling Quinn and Bland. I don't want to confuse them, bless 'em. One reason I am dubbed 'anti-Semitic' is that I wrote in the 1990s that Jewish operatives (Sabbatians) were heavily involved in the Russian Revolution when Sabbatians overthrew the Romanov dynasty. This apparently made me 'anti-Semitic'. Oh, really? Here is a section from *The Trigger*:

British journalist Robert Wilton confirmed these themes in his 1920 book *The Last Days of the Romanovs* when he studied official documents from the Russian government to identify the members of the Bolshevik ruling elite between 1917 and 1919. The Central Committee included 41 Jews among 62 members; the Council of the People's Commissars had 17 Jews out of 22 members; and 458 of the 556 most important Bolshevik positions between 1918 and 1919 were occupied by Jewish people. Only 17 were Russian. Then there were the 23 Jews among the 36 members of the vicious Cheka Soviet secret police established in 1917 who would soon appear all across the country.

Professor Robert Service of Oxford University, an expert on 20th century Russian history, found evidence that ['Jewish'] Leon Trotsky had sought to make sure that Jews were enrolled in the Red Army and were disproportionately represented in the Soviet civil bureaucracy that included the Cheka which performed mass arrests, imprisonment and executions of 'enemies of the people'. A US State Department Decimal File (861.00/5339) dated November 13th, 1918, names [Rothschild banking agent in America] Jacob Schiff and a list of ultra-Zionists as funders of the Russian Revolution leading to claims of a 'Jewish plot', but the key point missed by all is they were not 'Jews' – they were Sabbatian-Frankists.

Britain's Winston Churchill made the same error by mistake or otherwise. He wrote in a 1920 edition of the *Illustrated Sunday Herald* that those behind the Russian revolution were part of a 'worldwide conspiracy for the overthrow of civilisation and for the reconstitution of society on the basis of arrested development, of envious malevolence, and impossible equality' (see 'Woke' today because that has been created by the same network). Churchill said there was no need to exaggerate the part played in the creation of Bolshevism and in the actual bringing about of the Russian

Revolution 'by these international and for the most part atheistical Jews' ['atheistical Jews' = Sabbatians]. Churchill said it is certainly a very great one and probably outweighs all others: 'With the notable exception of Lenin, the majority of the leading figures are Jews.' He went on to describe, knowingly or not, the Sabbatian modus operandi of placing puppet leaders nominally in power while they control from the background:

> Moreover, the principal inspiration and driving power comes from the Jewish leaders. Thus Tchitcherin, a pure Russian, is eclipsed by his nominal subordinate, Litvinoff, and the influence of Russians like Bukharin or Lunacharski cannot be compared with the power of Trotsky, or of Zinovieff, the Dictator of the Red Citadel (Petrograd), or of Krassin or Radek – all Jews. In the Soviet institutions the predominance of Jews is even more astonishing. And the prominent, if not indeed the principal, part in the system of terrorism applied by the Extraordinary Commissions for Combatting Counter-Revolution has been taken by Jews, and in some notable cases by Jewesses.

What I said about seriously disproportionate involvement in the Russian Revolution by Jewish 'revolutionaries' (Sabbatians) is provable fact, but truth is no defence against the Sabbatian Anti-Semitism Industry, its repeater parrots like Quinn and Bland, and the now breathtaking network of so-called 'Woke' 'anti-hate' groups with interlocking leaderships and funding which have the role of discrediting and silencing anyone who gets too close to exposing the Sabbatians. We have seen 'truth is no defence' confirmed in legal judgements with the Saskatchewan Human Rights Commission in Canada decreeing this: 'Truthful statements can be presented in a manner that would meet the definition of hate speech, and not all truthful statements must be free from restriction.' Most 'anti-hate' activists, who are themselves consumed by hatred, are too stupid and ignorant of the world to know how they are being used. They are far too far up their own virtue-signalling arses and it's far too dark for them to see anything.

The 'revolution' game

The background and methods of the 'Russian' Revolution are straight from the Sabbatian playbook seen in the French Revolution

and endless others around the world that appear to start as a revolution of the people against tyrannical rule and end up with a regime change to more tyrannical rule overtly or covertly. Wars, terror attacks and regime overthrows follow the Sabbatian cult through history with its agents creating them as Problem-Reaction-Solutions to remove opposition on the road to world domination. Sabbatian dots connect the Rothschilds with the Illuminati, Jacobins of the French Revolution, the 'Bund' or League of the Just, the International Communist Party, Communist League and the Communist Manifesto of Karl Marx and Friedrich Engels that would lead to the Rothschild-funded Russian Revolution. The sequence comes under the heading of 'creative destruction' when you advance to your global goal by continually destroying the status quo to install a new status quo which you then also destroy. The two world wars come to mind. With each new status quo you move closer to your planned outcome. Wars and mass murder are to Sabbatians a collective blood sacrifice ritual. They are obsessed with death for many reasons and one is that death is an inversion of life. Satanists and Sabbatians are obsessed with death and often target churches and churchyards for their rituals. Inversion-obsessed Sabbatians explain the use of inverted symbolism including the *inverted* pentagram and *inverted* cross. The inversion of the cross has been related to targeting Christianity, but the cross was a religious symbol long before Christianity and its inversion is a statement about the Sabbatian mentality and goals more than any single religion.

Sabbatians operating in Germany were behind the rise of the occult-obsessed Nazis and the subsequent Jewish exodus from Germany and Europe to Palestine and the United States after World War Two. The Rothschild dynasty was at the forefront of this both as political manipulators and by funding the operation. Why would Sabbatians help to orchestrate the horrors inflicted on Jews by the Nazis and by Stalin after they organised the Russian Revolution? Sabbatians hate Jews and their religion, that's why. They pose as Jews and secure positions of control within Jewish society and play the 'anti-Semitism' card to protect themselves from exposure

through a global network of organisations answering to the Sabbatian-created-and-controlled globe-spanning intelligence network that involves a stunning web of military-intelligence operatives and operations for a tiny country of just nine million. Among them are Jewish assets who are not Sabbatians but have been convinced by them that what they are doing is for the good of Israel and the Jewish community to protect them from what they have been programmed since childhood to believe is a Jew-hating hostile world. The Jewish community is just a highly convenient cover to hide the true nature of Sabbatians. Anyone getting close to exposing their game is accused by Sabbatian place-people and gofers of 'anti-Semitism' and claiming that all Jews are part of a plot to take over the world. I am not saying that. I am saying that Sabbatians – the *real* Jew-haters – have infiltrated the Jewish community to use them both as a cover and an 'anti-Semitic' defence against exposure. Thus we have the Anti-Semitism Industry targeted researchers in this way and most Jewish people think this is justified and genuine. They don't know that their 'Jewish' leaders and institutions of state, intelligence and military are not controlled by Jews at all, but cultists and stooges of Sabbatian-Frankism. I once added my name to a pro-Jewish freedom petition online and the next time I looked my name was gone and text had been added to the petition blurb to attack me as an 'anti-Semite' such is the scale of perceptual programming.

Moving on America

I tell the story in *The Trigger* and a chapter called 'Atlantic Crossing' how particularly after Israel was established the Sabbatians moved in on the United States and eventually grasped control of government administration, the political system via both Democrats and Republicans, the intelligence community like the CIA and National Security Agency (NSA), the Pentagon and mass media. Through this seriously compartmentalised network Sabbatians and their operatives in Mossad, Israeli Defense Forces (IDF) and US agencies pulled off 9/11 and blamed it on 19 'Al-Qaeda hijackers' dominated by men from, or connected to, Sabbatian-ruled Saudi

Arabia. The '19' were not even on the planes let alone flew those big passenger jets into buildings while being largely incompetent at piloting one-engine light aircraft. 'Hijacker' Hani Hanjour who is said to have flown American Airlines Flight 77 into the Pentagon with a turn and manoeuvre most professional pilots said they would have struggled to do was banned from renting a small plane by instructors at the Freeway Airport in Bowie, Maryland, just *six weeks* earlier on the grounds that he was an incompetent pilot. The Jewish population of the world is just 0.2 percent with even that almost entirely concentrated in Israel (75 percent Jewish) and the United States (around two percent). This two percent and globally 0.2 percent refers to *Jewish* people and not Sabbatian interlopers who are a fraction of that fraction. What a sobering thought when you think of the fantastic influence on world affairs of tiny Israel and that the Project for the New America Century (PNAC) which laid out the blueprint in September, 2000, for America's war on terror and regime change wars in Iraq, Libya and Syria was founded and dominated by Sabbatians known as 'Neocons'. The document conceded that this plan would not be supported politically or publicly without a major attack on American soil and a Problem-Reaction-Solution excuse to send troops to war across the Middle East. Sabbatian Neocons said:

> ... [The] process of transformation ... [war and regime change] ... is likely to be a long one, absent some catastrophic and catalysing event – like a new Pearl Harbor.

Four months later many of those who produced that document came to power with their inane puppet George Bush from the long-time Sabbatian Bush family. They included Sabbatian Dick Cheney who was officially vice-president, but really de-facto president for the entirety of the 'Bush' government. Nine months after the 'Bush' inauguration came what Bush called at the time 'the Pearl Harbor of the 21st century' and with typical Sabbatian timing and symbolism 2001 was the 60th anniversary of the attack in 1941 by the Japanese Air Force on Pearl Harbor, Hawaii, which allowed President Franklin Delano Roosevelt to take the United States into a Sabbatian-

instigated Second World War that he said in his election campaign that he never would. The evidence is overwhelming that Roosevelt and his military and intelligence networks knew the attack was coming and did nothing to stop it, but they did make sure that America's most essential naval ships were not in Hawaii at the time. Three thousand Americans died in the Pearl Harbor attacks as they did on September 11th. By the 9/11 year of 2001 Sabbatians had widely infiltrated the US government, military and intelligence operations and used their compartmentalised assets to pull off the 'Al-Qaeda' attacks. If you read *The Trigger* it will blow your mind to see the utterly staggering concentration of 'Jewish' operatives (Sabbatian infiltrators) in essential positions of political, security, legal, law enforcement, financial and business power before, during, and after the attacks to make them happen, carry them out, and then cover their tracks – and I do mean *staggering* when you think of that 0.2 percent of the world population and two percent of Americans which are Jewish while Sabbatian infiltrators are a fraction of that. A central foundation of the 9/11 conspiracy was the hijacking of government, military, Air Force and intelligence computer systems in real time through 'back-door' access made possible by Israeli (Sabbatian) 'cyber security' software. Sabbatian-controlled Israel is on the way to rivalling Silicon Valley for domination of cyberspace and is becoming the dominant force in cyber-security which gives them access to entire computer systems and their passcodes across the world. Then add to this that Zionists head (officially) Silicon Valley giants like Google (Larry Page and Sergey Brin), Google-owned YouTube (Susan Wojcicki), Facebook (Mark Zuckerberg and Sheryl Sandberg), and Apple (Chairman Arthur D. Levinson), and that ultra-Zionist hedge fund billionaire Paul Singer has a $1 billion stake in Twitter which is only nominally headed by 'CEO' pothead Jack Dorsey. As cable news host Tucker Carlson said of Dorsey: 'There used to be debate in the medical community whether dropping a ton of acid had permanent effects and I think that debate has now ended.' Carlson made the comment after Dorsey told a hearing on Capitol Hill (if you cut through his bullshit) that he

believed in free speech so long as he got to decide what you can hear and see. These 'big names' of Silicon Valley are only front men and women for the Global Cult, not least the Sabbatians, who are the true controllers of these corporations. Does anyone still wonder why these same people and companies have been ferociously censoring and banning people (like me) for exposing any aspect of the Cult agenda and especially the truth about the 'Covid' hoax which Sabbatians have orchestrated?

The Jeffrey Epstein paedophile ring was a Sabbatian operation. He was officially 'Jewish' but he was a Sabbatian and women abused by the ring have told me about the high number of 'Jewish' people involved. The Epstein horror has Sabbatian written all over it and matches perfectly their modus operandi and obsession with sex and ritual. Epstein was running a Sabbatian blackmail ring in which famous people with political and other influence were provided with young girls for sex while everything was being filmed and recorded on hidden cameras and microphones at his New York house, Caribbean island and other properties. Epstein survivors have described this surveillance system to me and some have gone public. Once the famous politician or other figure knew he or she was on video they tended to do whatever they were told. Here we go again …when you've got them by the balls their hearts and minds will follow. Sabbatians use this blackmail technique on a wide scale across the world to entrap politicians and others they need to act as demanded. Epstein's private plane, the infamous 'Lolita Express', had many well-known passengers including Bill Clinton while Bill Gates has flown on an Epstein plane and met with him four years after Epstein had been jailed for paedophilia. They subsequently met many times at Epstein's home in New York according to a witness who was there. Epstein's infamous side-kick was Ghislaine Maxwell, daughter of Mossad agent and ultra-Zionist mega-crooked British businessman, Bob Maxwell, who at one time owned the *Daily Mirror* newspaper. Maxwell was murdered at sea on his boat in 1991 by Sabbatian-controlled Mossad when he became a liability with his

business empire collapsing as a former Mossad operative has confirmed (see *The Trigger*).

Money, money, money, funny money ...

Before I come to the Sabbatian connection with the last three US presidents I will lay out the crucial importance to Sabbatians of controlling banking and finance. Sabbatian Mayer Amschel Rothschild set out to dominate this arena in his family's quest for total global control. What is freedom? It is, in effect, choice. The more choices you have the freer you are and the fewer your choices the more you are enslaved. In the global structure created over centuries by Sabbatians the biggest decider and restrictor of choice is … money. Across the world if you ask people what they would like to do with their lives and why they are not doing that they will reply 'I don't have the money'. This is the idea. A global elite of multi-billionaires are described as 'greedy' and that is true on one level; but control of money – who has it and who doesn't – is not primarily about greed. It's about control. Sabbatians have seized ever more control of finance and sucked the wealth of the world out of the hands of the population. We talk now, after all, about the 'One-percent' and even then the wealthiest are a lot fewer even than that. This has been made possible by a money scam so outrageous and so vast it could rightly be called the scam of scams founded on creating 'money' out of nothing and 'loaning' that with interest to the population. Money out of nothing is called 'credit'. Sabbatians have asserted control over governments and banking ever more completely through the centuries and secured financial laws that allow banks to lend hugely more than they have on deposit in a confidence trick known as fractional reserve lending. Imagine if you could lend money that doesn't exist and charge the recipient interest for doing so. You would end up in jail. Bankers by contrast end up in mansions, private jets, Malibu and Monaco.

Banks are only required to keep a fraction of their deposits and wealth in their vaults and they are allowed to lend 'money' they don't have called 'credit. Go into a bank for a loan and if you succeed

the banker will not move any real wealth into your account. They will type into your account the amount of the agreed 'loan' – say £100,000. This is not wealth that really exists; it is non-existent, fresh-air, created-out-of-nothing 'credit' which has never, does not, and will never exist except in theory. Credit is backed by nothing except wind and only has buying power because people think that it has buying power and accept it in return for property, goods and services. I have described this situation as like those cartoon characters you see chasing each other and when they run over the edge of a cliff they keep running forward on fresh air until one of them looks down, realises what's happened, and they all crash into the ravine. The whole foundation of the Sabbatian financial system is to stop people looking down except for periodic moments when they want to crash the system (as in 2008 and 2020 ongoing) and reap the rewards from all the property, businesses and wealth their borrowers had signed over as 'collateral' in return for a 'loan' of fresh air. Most people think that money is somehow created by governments when it comes into existence from the start as a debt through banks 'lending' illusory money called credit. Yes, the very currency of exchange is a *debt* from day one issued as an interest-bearing loan. Why don't governments create money interest-free and lend it to their people interest-free? Governments are controlled by Sabbatians and the financial system is controlled by Sabbatians for whom interest-free money would be a nightmare come true. Sabbatians underpin their financial domination through their global network of central banks, including the privately-owned US Federal Reserve and Britain's Bank of England, and this is orchestrated by a privately-owned central bank coordination body called the Bank for International Settlements in Basle, Switzerland, created by the usual suspects including the Rockefellers and Rothschilds. Central bank chiefs don't answer to governments or the people. They answer to the Bank for International Settlements or, in other words, the Global Cult which is dominated today by Sabbatians.

Built-in disaster

There are so many constituent scams within the overall banking scam. When you take out a loan of thin-air credit only the amount of that loan is theoretically brought into circulation to add to the amount in circulation; but you are paying back the principle plus interest. The additional interest is not created and this means that with every 'loan' there is a shortfall in the money in circulation between what is borrowed and what has to be paid back. There is never even close to enough money in circulation to repay all outstanding public and private debt including interest. Coldly weaved in the very fabric of the system is the certainty that some will lose their homes, businesses and possessions to the banking 'lender'. This is less obvious in times of 'boom' when the amount of money in circulation (and the debt) is expanding through more people wanting and getting loans. When a downturn comes and the money supply contracts it becomes painfully obvious that there is not enough money to service all debt and interest. This is less obvious in times of 'boom' when the amount of money in circulation (and the debt) is expanding through more people wanting and getting loans. When a downturn comes and the money supply contracts and it becomes painfully obvious – as in 2008 and currently – that there is not enough money to service all debt and interest. Sabbatian banksters have been leading the human population through a calculated series of booms (more debt incurred) and busts (when the debt can't be repaid and the banks get the debtor's tangible wealth in exchange for non-existent 'credit'). With each 'bust' Sabbatian bankers have absorbed more of the world's tangible wealth and we end up with the One-percent. Governments are in bankruptcy levels of debt to the same system and are therefore owned by a system they do not control. The Federal Reserve, 'America's central bank', is privately-owned and American presidents only nominally appoint its chairman or woman to maintain the illusion that it's an arm of government. It's not. The 'Fed' is a cartel of private banks which handed billions to its associates and friends after the crash of 2008 and has been Sabbatian-controlled since it was manipulated into being in 1913 through the covert trickery of Rothschild banking agents Jacob Schiff and Paul

Warburg, and the Sabbatian Rockefeller family. Somehow from a Jewish population of two-percent and globally 0.2 percent (Sabbatian interlopers remember are far smaller) ultra-Zionists headed the Federal Reserve for 31 years between 1987 and 2018 in the form of Alan Greenspan, Bernard Bernanke and Janet Yellen (now Biden's Treasury Secretary) with Yellen's deputy chairman a Israeli-American duel citizen and ultra-Zionist Stanley Fischer, a former governor of the Bank of Israel. Ultra-Zionist Fed chiefs spanned the presidencies of Ronald Reagan ('Republican'), Father George Bush ('Republican'), Bill Clinton ('Democrat'), Boy George Bush ('Republican') and Barack Obama ('Democrat'). We should really add the pre-Greenspan chairman, Paul Adolph Volcker, 'appointed' by Jimmy Carter ('Democrat') who ran the Fed between 1979 and 1987 during the Carter and Reagan administrations before Greenspan took over. Volcker was a long-time associate and business partner of the Rothschilds. No matter what the 'party' officially in power the United States economy was directed by the same force. Here are members of the Obama, Trump and Biden administrations and see if you can make out a common theme.

Barack Obama ('Democrat')

Ultra-Zionists Robert Rubin, Larry Summers, and Timothy Geithner ran the US Treasury in the Clinton administration and two of them reappeared with Obama. Ultra-Zionist Fed chairman Alan Greenspan had manipulated the crash of 2008 through deregulation and jumped ship just before the disaster to make way for ultra-Zionist Bernard Bernanke to hand out trillions to Sabbatian 'too big to fail' banks and businesses, including the ubiquitous ultra-Zionist Goldman Sachs which has an ongoing staff revolving door operation between itself and major financial positions in government worldwide. Obama inherited the fallout of the crash when he took office in January, 2009, and fortunately he had the support of his ultra-Zionist White House Chief of Staff Rahm Emmanuel, son of a terrorist who helped to bomb Israel into being in 1948, and his ultra-Zionist senior adviser David Axelrod, chief strategist in Obama's two

successful presidential campaigns. Emmanuel, later mayor of Chicago and former senior fundraiser and strategist for Bill Clinton, is an example of the Sabbatian policy after Israel was established of migrating insider families to America so their children would be born American citizens. 'Obama' chose this financial team throughout his administration to respond to the Sabbatian-instigated crisis:

Timothy Geithner (ultra-Zionist) Treasury Secretary; Jacob J. Lew, Treasury Secretary; Larry Summers (ultra-Zionist), director of the White House National Economic Council; Paul Adolph Volcker (Rothschild business partner), chairman of the Economic Recovery Advisory Board; Peter Orszag (ultra-Zionist), director of the Office of Management and Budget overseeing all government spending; Penny Pritzker (ultra-Zionist), Commerce Secretary; Jared Bernstein (ultra-Zionist), chief economist and economic policy adviser to Vice President Joe Biden; Mary Schapiro (ultra-Zionist), chair of the Securities and Exchange Commission (SEC); Gary Gensler (ultra-Zionist), chairman of the Commodity Futures Trading Commission (CFTC); Sheila Bair (ultra-Zionist), chair of the Federal Deposit Insurance Corporation (FDIC); Karen Mills (ultra-Zionist), head of the Small Business Administration (SBA); Kenneth Feinberg (ultra-Zionist), Special Master for Executive [bail-out] Compensation. Feinberg would be appointed to oversee compensation (with strings) to 9/11 victims and families in a campaign to stop them having their day in court to question the official story. At the same time ultra-Zionist Bernard Bernanke was chairman of the Federal Reserve and these are only some of the ultra-Zionists with allegiance to Sabbatian-controlled Israel in the Obama government. Obama's biggest corporate donor was ultra-Zionist Goldman Sachs which had employed many in his administration.

Donald Trump ('Republican')

Trump claimed to be an outsider (he wasn't) who had come to 'drain the swamp'. He embarked on this goal by immediately appointing ultra-Zionist Steve Mnuchin, a Goldman Sachs employee for 17

years, as his Treasury Secretary. Others included Gary Cohn (ultra-Zionist), chief operating officer of Goldman Sachs, his first Director of the National Economic Council and chief economic adviser, who was later replaced by Larry Kudlow (ultra-Zionist). Trump's senior adviser throughout his four years in the White House was his sinister son-in-law Jared Kushner, a life-long friend of Israel Prime Minister Benjamin Netanyahu. Kushner is the son of a convicted crook who was pardoned by Trump in his last days in office. Other ultra-Zionists in the Trump administration included: Stephen Miller, Senior Policy Adviser; Avrahm Berkowitz, Deputy Adviser to Trump and his Senior Adviser Jared Kushner; Ivanka Trump, Adviser to the President, who converted to Judaism when she married Jared Kushner; David Friedman, Trump lawyer and Ambassador to Israel; Jason Greenblatt, Trump Organization executive vice president and chief legal officer, who was made Special Representative for International Negotiations and the Israeli-Palestinian Conflict; Rod Rosenstein, Deputy Attorney General; Elliot Abrams, Special Representative for Venezuela, then Iran; John Eisenberg, National Security Council Legal Adviser and Deputy Council to the President for National Security Affairs; Anne Neuberger, Deputy National Manager, National Security Agency; Ezra Cohen-Watnick, Acting Under Secretary of Defense for Intelligence; Elan Carr, Special Envoy to monitor and combat anti-Semitism; Len Khodorkovsky, Deputy Special Envoy to monitor and combat anti-Semitism; Reed Cordish, Assistant to the President, Intragovernmental and Technology Initiatives. Trump Vice President Mike Pence and Secretary of State Mike Pompeo, both Christian Zionists, were also vehement supporters of Israel and its goals and ambitions.

Donald 'free-speech believer' Trump pardoned a number of financial and violent criminals while ignoring calls to pardon Julian Assange and Edward Snowden whose crimes are revealing highly relevant information about government manipulation and corruption and the widespread illegal surveillance of the American people by US 'security' agencies. It's so good to know that Trump is on the side of freedom and justice and not mega-criminals with

allegiance to Sabbatian-controlled Israel. These included a pardon for Israeli spy Jonathan Pollard who was jailed for life in 1987 under the Espionage Act. Aviem Sella, the Mossad agent who recruited Pollard, was also pardoned by Trump while Assange sat in jail and Snowden remained in exile in Russia. Sella had 'fled' (was helped to escape) to Israel in 1987 and was never extradited despite being charged under the Espionage Act. A Trump White House statement said that Sella's clemency had been 'supported by Benjamin Netanyahu, Ron Dermer, Israel's US Ambassador, David Friedman, US Ambassador to Israel and Miriam Adelson, wife of leading Trump donor Sheldon Adelson who died shortly before. Other friends of Jared Kushner were pardoned along with Sholom Weiss who was believed to be serving the longest-ever white-collar prison sentence of more than 800 years in 2000. The sentence was commuted of Ponzi-schemer Eliyahu Weinstein who defrauded Jews and others out of $200 million. I did mention that Assange and Snowden were ignored, right? Trump gave Sabbatians almost everything they asked for in military and political support, moving the US Embassy from Tel Aviv to Jerusalem with its critical symbolic and literal implications for Palestinian statehood, and the 'deal of the Century' designed by Jared Kushner and David Friedman which gave the Sabbatian Israeli government the green light to substantially expand its already widespread program of building illegal Jewish-only settlements in the occupied land of the West Bank. This made a two-state 'solution' impossible by seizing all the land of a potential Palestinian homeland and that had been the plan since 1948 and then 1967 when the Arab-controlled Gaza Strip, West Bank, Sinai Peninsula and Syrian Golan Heights were occupied by Israel. All the talks about talks and road maps and delays have been buying time until the West Bank was physically occupied by Israeli real estate. Trump would have to be a monumentally ill-informed idiot not to see that this was the plan he was helping to complete. The Trump administration was in so many ways the Kushner administration which means the Netanyahu administration which means the Sabbatian administration. I understand why many opposing Cult fascism in all its forms gravitated to Trump, but he

was a crucial part of the Sabbatian plan and I will deal with this in the next chapter.

Joe Biden ('Democrat')

A barely cognitive Joe Biden took over the presidency in January, 2021, along with his fellow empty shell, Vice-President Kamala Harris, as the latest Sabbatian gofers to enter the White House. Names on the door may have changed and the 'party' – the force behind them remained the same as Zionists were appointed to a stream of pivotal areas relating to Sabbatian plans and policy. They included: Janet Yellen, Treasury Secretary, former head of the Federal Reserve, and still another ultra-Zionist running the US Treasury after Mnuchin (Trump), Lew and Geithner (Obama), and Summers and Rubin (Clinton); Anthony Blinken, Secretary of State; Wendy Sherman, Deputy Secretary of State (so that's 'Biden's' Sabbatian foreign policy sorted); Jeff Zients, White House coronavirus coordinator; Rochelle Walensky, head of the Centers for Disease Control; Rachel Levine, transgender deputy health secretary (that's 'Covid' hoax policy under control); Merrick Garland, Attorney General; Alejandro Mayorkas, Secretary of Homeland Security; Cass Sunstein, Homeland Security with responsibility for new immigration laws; Avril Haines, Director of National Intelligence; Anne Neuberger, National Security Agency cybersecurity director (note, cybersecurity); David Cohen, CIA Deputy Director; Ronald Klain, Biden's Chief of Staff (see Rahm Emanuel); Eric Lander, a 'leading geneticist', Office of Science and Technology Policy director (see Smart Grid, synthetic biology agenda); Jessica Rosenworcel, acting head of the Federal Communications Commission (FCC) which controls Smart Grid technology policy and electromagnetic communication systems including 5G. How can it be that so many pivotal positions are held by two-percent of the American population and 0.2 percent of the world population administration after administration no matter who is the president and what is the party? It's a coincidence? Of course it's not and this is why Sabbatians have built their colossal global web of interlocking 'anti-

hate' hate groups to condemn anyone who asks these glaring questions as an 'anti-Semite'. The way that Jewish people horrifically abused in Sabbatian-backed Nazi Germany are exploited to this end is stomach-turning and disgusting beyond words.

Political fusion

Sabbatian manipulation has reversed the roles of Republicans and Democrats and the same has happened in Britain with the Conservative and Labour Parties. Republicans and Conservatives were always labelled the 'right' and Democrats and Labour the 'left', but look at the policy positions now and the Democrat-Labour 'left' has moved further to the 'right' than Republicans and Conservatives under the banner of 'Woke', the Cult-created far-right tyranny. Where once the Democrat-Labour 'left' defended free speech and human rights they now seek to delete them and as I said earlier despite the 'Covid' fascism of the Jackboot Johnson Conservative government in the UK the Labour Party of leader Keir Starmer demanded even more extreme measures. The Labour Party has been very publicly absorbed by Sabbatians after a political and media onslaught against the previous leader, the weak and inept Jeremy Corbyn, over made-up allegations of 'anti-Semitism' both by him and his party. The plan was clear with this 'anti-Semite' propaganda and what was required in response was a swift and decisive 'fuck off' from Corbyn and a statement to expose the Anti-Semitism Industry (Sabbatian) attempt to silence Labour criticism of the Israeli government (Sabbatians) and purge the party of all dissent against the extremes of ultra-Zionism (Sabbatians). Instead Corbyn and his party fell to their knees and appeased the abusers which, by definition, is impossible. Appeasing one demand leads only to a new demand to be appeased until takeover is complete. Like I say – 'fuck off' would have been a much more effective policy and I have used it myself with great effect over the years when Sabbatians are on my case which is most of the time. I consider that fact a great compliment, by the way. The outcome of the Labour Party capitulation is that we now have a Sabbatian-controlled

Conservative Party 'opposed' by a Sabbatian-controlled Labour Party in a one-party Sabbatian state that hurtles towards the extremes of tyranny (the Sabbatian cult agenda). In America the situation is the same. Labour's Keir Starmer spends his days on his knees with his tongue out pointing to Tel Aviv, or I guess now Jerusalem, while Boris Johnson has an 'anti-Semitism czar' in the form of former Labour MP John Mann who keeps Starmer company on his prayer mat.

Sabbatian influence can be seen in Jewish members of the Labour Party who have been ejected for criticism of Israel including those from families that suffered in Nazi Germany. Sabbatians despise real Jewish people and target them even more harshly because it is so much more difficult to dub them 'anti-Semitic' although in their desperation they do try.

CHAPTER THREE

The Pushbacker sting

Until you realize how easy it is for your mind to be manipulated, you remain the puppet of someone else's game
Evita Ochel

I will use the presidencies of Trump and Biden to show how the manipulation of the one-party state plays out behind the illusion of political choice across the world. No two presidencies could – on the face of it – be more different and apparently at odds in terms of direction and policy.

A Renegade Mind sees beyond the obvious and focuses on outcomes and consequences and not image, words and waffle. The Cult embarked on a campaign to divide America between those who blindly support its agenda (the mentality known as 'Woke') and those who are pushing back on where the Cult and its Sabbatians want to go. This presents infinite possibilities for dividing and ruling the population by setting them at war with each other and allows a perceptual ring fence of demonisation to encircle the Pushbackers in a modern version of the Little Big Horn in 1876 when American cavalry led by Lieutenant Colonel George Custer were drawn into a trap, surrounded and killed by Native American tribes defending their land of thousands of years from being seized by the government. In this modern version the roles are reversed and it's those defending themselves from the Sabbatian government who are surrounded and the government that's seeking to destroy them. This trap was set years ago and to explain how we must return to 2016

and the emergence of Donald Trump as a candidate to be President of the United States. He set out to overcome the best part of 20 other candidates in the Republican Party before and during the primaries and was not considered by many in those early stages to have a prayer of living in the White House. The Republican Party was said to have great reservations about Trump and yet somehow he won the nomination. When you know how American politics works – politics in general – there is no way that Trump could have become the party's candidate unless the Sabbatian-controlled 'Neocons' that run the Republican Party wanted that to happen. We saw the proof in emails and documents made public by WikiLeaks that the Democratic Party hierarchy, or Democons, systematically undermined the campaign of Bernie Sanders to make sure that Sabbatian gofer Hillary Clinton won the nomination to be their presidential candidate. If the Democons could do that then the Neocons in the Republican Party could have derailed Trump in the same way. But they didn't and at that stage I began to conclude that Trump could well be the one chosen to be president. If that was the case the 'why' was pretty clear to see – the goal of dividing America between Cult agenda-supporting Wokers and Pushbackers who gravitated to Trump because he was telling them what they wanted to hear. His constituency of support had been increasingly ignored and voiceless for decades and profoundly through the eight years of Sabbatian puppet Barack Obama. Now here was someone speaking their language of pulling back from the incessant globalisation of political and economic power, the exporting of American jobs to China and elsewhere by 'American' (Sabbatian) corporations, the deletion of free speech, and the mass immigration policies that had further devastated job opportunities for the urban working class of all races and the once American heartlands of the Midwest.

Beware the forked tongue

Those people collectively sighed with relief that at last a political leader was apparently on their side, but another trait of the Renegade Mind is that you look even harder at people telling you

what you want to hear than those who are telling you otherwise. Obviously as I said earlier people wish what they want to hear to be true and genuine and they are much more likely to believe that than someone saying what they don't want to here and don't want to be true. Sales people are taught to be skilled in eliciting by calculated questioning what their customers want to hear and repeating that back to them as their own opinion to get their targets to like and trust them. Assets of the Cult are also sales people in the sense of selling perception. To read Cult manipulation you have to play the long and expanded game and not fall for the Vaudeville show of party politics. Both American parties are vehicles for the Cult and they exploit them in different ways depending on what the agenda requires at that moment. Trump and the Republicans were used to be the focus of dividing America and isolating Pushbackers to open the way for a Biden presidency to become the most extreme in American history by advancing the full-blown Woke (Cult) agenda with the aim of destroying and silencing Pushbackers now labelled Nazi Trump supporters and white supremacists.

Sabbatians wanted Trump in office for the reasons described by ultra-Zionist Saul Alinsky (1909-1972) who was promoting the Woke philosophy through 'community organising' long before anyone had heard of it. In those days it still went by its traditional name of Marxism. The reason for the manipulated Trump phenomenon was laid out in Alinsky's 1971 book, *Rules for Radicals*, which was his blueprint for overthrowing democratic and other regimes and replacing them with Sabbatian Marxism. Not surprisingly his to-do list was evident in the Sabbatian French and Russian 'Revolutions' and that in China which will become very relevant in the next chapter about the 'Covid' hoax. Among Alinsky's followers have been the deeply corrupt Barack Obama, House Speaker Nancy Pelosi and Hillary Clinton who described him as a 'hero'. All three are Sabbatian stooges with Pelosi personifying the arrogant corrupt idiocy that so widely fronts up for the Cult inner core. Predictably as a Sabbatian advocate of the 'light-bringer' Alinsky features Lucifer on the dedication page of his book as the original radical who gained

his own kingdom ('Earth' as we shall see). One of Alinsky's golden radical rules was to pick an individual and focus all attention, hatred and blame on them and not to target faceless bureaucracies and corporations. *Rules for Radicals* is really a Sabbatian handbook with its contents repeatedly employed all over the world for centuries and why wouldn't Sabbatians bring to power their designer-villain to be used as the individual on which all attention, hatred and blame was bestowed? This is what they did and the only question for me is how much Trump knew that and how much he was manipulated. A bit of both, I suspect. This was Alinsky's Trump technique from a man who died in 1972. The technique has spanned history:

> Pick the target, freeze it, personalize it, polarize it. Don't try to attack abstract corporations or bureaucracies. Identify a responsible individual. Ignore attempts to shift or spread the blame.

From the moment Trump came to illusory power everything was about him. It wasn't about Republican policy or opinion, but all about Trump. Everything he did was presented in negative, derogatory and abusive terms by the Sabbatian-dominated media led by Cult operations such as CNN, MSNBC, *The New York Times* and the Jeff Bezos-owned *Washington Post* – 'Pick the target, freeze it, personalize it, polarize it.' Trump was turned into a demon to be vilified by those who hated him and a demi-god loved by those who worshipped him. This, in turn, had his supporters, too, presented as equally demonic in preparation for the punchline later down the line when Biden was about to take office. It was here's a Trump, there's a Trump, everywhere a Trump, Trump. Virtually every news story or happening was filtered through the lens of 'The Donald'. You loved him or hated him and which one you chose was said to define you as Satan's spawn or a paragon of virtue. Even supporting some Trump policies or statements and not others was enough for an assault on your character. No shades of grey were or are allowed. Everything is black and white (literally and figuratively). A Californian I knew had her head utterly scrambled by her hatred for Trump while telling people they should love each other. She was so totally consumed by

Trump Derangement Syndrome as it became to be known that this glaring contradiction would never have occurred to her. By definition anyone who criticised Trump or praised his opponents was a hero and this lady described Joe Biden as 'a kind, honest gentleman' when he's a provable liar, mega-crook and vicious piece of work to boot. Sabbatians had indeed divided America using Trump as the fall-guy and all along the clock was ticking on the consequences for his supporters.

In hock to his masters

Trump gave Sabbatians via Israel almost everything they wanted in his four years. Ask and you shall receive was the dynamic between himself and Benjamin Netanyahu orchestrated by Trump's ultra-Zionist son-in-law Jared Kushner, his ultra-Zionist Ambassador to Israel, David Friedman, and ultra-Zionist 'Israel adviser', Jason Greenblatt. The last two were central to the running and protecting from collapse of his business empire, the Trump Organisation, and colossal business failures made him forever beholding to Sabbatian networks that bailed him out. By the start of the 1990s Trump owed $4 billion to banks that he couldn't pay and almost $1billion of that was down to him personally and not his companies. This mega-disaster was the result of building two new casinos in Atlantic City and buying the enormous Taj Mahal operation which led to crippling debt payments. He had borrowed fantastic sums from 72 banks with major Sabbatian connections and although the scale of debt should have had him living in a tent alongside the highway they never foreclosed. A plan was devised to lift Trump from the mire by BT Securities Corporation and Rothschild Inc. and the case was handled by Wilber Ross who had worked for the Rothschilds for 27 years. Ross would be named US Commerce Secretary after Trump's election. Another crucial figure in saving Trump was ultra-Zionist 'investor' Carl Icahn who bought the Taj Mahal casino. Icahn was made special economic adviser on financial regulation in the Trump administration. He didn't stay long but still managed to find time to make a tidy sum of a reported $31.3 million when he sold his

holdings affected by the price of steel three days before Trump imposed a 235 percent tariff on steel imports. What amazing bits of luck these people have. Trump and Sabbatian operatives have long had a close association and his mentor and legal adviser from the early 1970s until 1986 was the dark and genetically corrupt ultra-Zionist Roy Cohn who was chief counsel to Senator Joseph McCarthy's 'communist' witch-hunt in the 1950s. *Esquire* magazine published an article about Cohn with the headline 'Don't mess with Roy Cohn'. He was described as the most feared lawyer in New York and 'a ruthless master of dirty tricks ... [with] ... more than one Mafia Don on speed dial'. Cohn's influence, contacts, support and protection made Trump a front man for Sabbatians in New York with their connections to one of Cohn's many criminal employers, the 'Russian' Sabbatian Mafia. Israel-centric media mogul Rupert Murdoch was introduced to Trump by Cohn and they started a long friendship. Cohn died in 1986 weeks after being disbarred for unethical conduct by the Appellate Division of the New York State Supreme Court. The wheels of justice do indeed run slow given the length of Cohn's crooked career.

QAnon-sense

We are asked to believe that Donald Trump with his fundamental connections to Sabbatian networks and operatives has been leading the fight to stop the Sabbatian agenda for the fascistic control of America and the world. Sure he has. A man entrapped during his years in the White House by Sabbatian operatives and whose biggest financial donor was casino billionaire Sheldon Adelson who was Sabbatian to his DNA?? Oh, do come on. Trump has been used to divide America and isolate Pushbackers on the Cult agenda under the heading of 'Trump supporters', 'insurrectionists' and 'white supremacists'. The US Intelligence/Mossad Psyop or psychological operation known as QAnon emerged during the Trump years as a central pillar in the Sabbatian campaign to lead Pushbackers into the trap set by those that wished to destroy them. I knew from the start that QAnon was a scam because I had seen the same scenario many

times before over 30 years under different names and I had written about one in particular in the books. 'Not again' was my reaction when QAnon came to the fore. The same script is pulled out every few years and a new name added to the letterhead. The story always takes the same form: 'Insiders' or 'the good guys' in the government-intelligence-military 'Deep State' apparatus were going to instigate mass arrests of the 'bad guys' which would include the Rockefellers, Rothschilds, Barack Obama, Hillary Clinton, George Soros, etc., etc. Dates are given for when the 'good guys' are going to move in, but the dates pass without incident and new dates are given which pass without incident. The central message to Pushbackers in each case is that they don't have to do anything because there is 'a plan' and it is all going to be sorted by the 'good guys' on the inside. 'Trust the plan' was a QAnon mantra when the only plan was to misdirect Pushbackers into putting their trust in a Psyop they believed to be real. Beware, beware, those who tell you what you want to hear and always check it out. Right up to Biden's inauguration QAnon was still claiming that 'the Storm' was coming and Trump would stay on as president when Biden and his cronies were arrested and jailed. It was never going to happen and of course it didn't, but what did happen as a result provided that punchline to the Sabbatian Trump/QAnon Psyop.

On January 6th, 2021, a very big crowd of Trump supporters gathered in the National Mall in Washington DC down from the Capitol Building to protest at what they believed to be widespread corruption and vote fraud that stopped Trump being re-elected for a second term as president in November, 2020. I say as someone that does not support Trump or Biden that the evidence is clear that major vote-fixing went on to favour Biden, a man with cognitive problems so advanced he can often hardly string a sentence together without reading the words written for him on the Teleprompter. Glaring ballot discrepancies included serious questions about electronic voting machines that make vote rigging a comparative cinch and hundreds of thousands of paper votes that suddenly appeared during already advanced vote counts and virtually all of

them for Biden. Early Trump leads in crucial swing states suddenly began to close and disappear. The pandemic hoax was used as the excuse to issue almost limitless numbers of mail-in ballots with no checks to establish that the recipients were still alive or lived at that address. They were sent to streams of people who had not even asked for them. Private organisations were employed to gather these ballots and who knows what they did with them before they turned up at the counts. The American election system has been manipulated over decades to become a sick joke with more holes than a Swiss cheese for the express purpose of dictating the results. Then there was the criminal manipulation of information by Sabbatian tech giants like Facebook, Twitter and Google-owned YouTube which deleted pro-Trump, anti-Biden accounts and posts while everything in support of Biden was left alone. Sabbatians wanted Biden to win because after the dividing of America it was time for full-on Woke and every aspect of the Cult agenda to be unleashed.

Hunter gatherer

Extreme Silicon Valley bias included blocking information by the *New York Post* exposing a Biden scandal that should have ended his bid for president in the final weeks of the campaign. Hunter Biden, his monumentally corrupt son, is reported to have sent a laptop to be repaired at a local store and failed to return for it. Time passed until the laptop became the property of the store for non-payment of the bill. When the owner saw what was on the hard drive he gave a copy to the FBI who did nothing even though it confirmed widespread corruption in which the Joe Biden family were using his political position, especially when he was vice president to Obama, to make multiple millions in countries around the world and most notably Ukraine and China. Hunter Biden's one-time business partner Tony Bobulinski went public when the story broke in the *New York Post* to confirm the corruption he saw and that Joe Biden not only knew what was going on he also profited from the spoils. Millions were handed over by a Chinese company with close

connections – like all major businesses in China – to the Chinese communist party of President Xi Jinping. Joe Biden even boasted at a meeting of the Cult's World Economic Forum that as vice president he had ordered the government of Ukraine to fire a prosecutor. What he didn't mention was that the same man just happened to be investigating an energy company which was part of Hunter Biden's corrupt portfolio. The company was paying him big bucks for no other reason than the influence his father had. Overnight Biden's presidential campaign should have been over given that he had lied publicly about not knowing what his son was doing. Instead almost the entire Sabbatian-owned mainstream media and Sabbatian-owned Silicon Valley suppressed circulation of the story. This alone went a mighty way to rigging the election of 2020. Cult assets like Mark Zuckerberg at Facebook also spent hundreds of millions to be used in support of Biden and vote 'administration'.

The Cult had used Trump as the focus to divide America and was now desperate to bring in moronic, pliable, corrupt Biden to complete the double-whammy. No way were they going to let little things like the will of the people thwart their plan. Silicon Valley widely censored claims that the election was rigged because it *was* rigged. For the same reason anyone claiming it was rigged was denounced as a 'white supremacist' including the pathetically few Republican politicians willing to say so. Right across the media where the claim was mentioned it was described as a 'false claim' even though these excuses for 'journalists' would have done no research into the subject whatsoever. Trump won seven million more votes than any sitting president had ever achieved while somehow a cognitively-challenged soon to be 78-year-old who was hidden away from the public for most of the campaign managed to win more votes than any presidential candidate in history. It makes no sense. You only had to see election rallies for both candidates to witness the enthusiasm for Trump and the apathy for Biden. Tens of thousands would attend Trump events while Biden was speaking in empty car parks with often only television crews attending and framing their shots to hide the fact that no one was there. It was pathetic to see

footage come to light of Biden standing at a podium making speeches only to TV crews and party fixers while reading the words written for him on massive Teleprompter screens. So, yes, those protestors on January 6th had a point about election rigging, but some were about to walk into a trap laid for them in Washington by the Cult Deep State and its QAnon Psyop. This was the Capitol Hill riot ludicrously dubbed an 'insurrection'.

The spider and the fly

Renegade Minds know there are not two 'sides' in politics, only one side, the Cult, working through all 'sides'. It's a stage show, a puppet show, to direct the perceptions of the population into focusing on diversions like parties and candidates while missing the puppeteers with their hands holding all the strings. The Capitol Hill 'insurrection' brings us back to the Little Big Horn. Having created two distinct opposing groupings – Woke and Pushbackers – the trap was about to be sprung. Pushbackers were to be encircled and isolated by associating them all in the public mind with Trump and then labelling Trump as some sort of Confederate leader. I knew immediately that the Capitol riot was a set-up because of two things. One was how easy the rioters got into the building with virtually no credible resistance and secondly I could see – as with the 'Covid' hoax in the West at the start of 2020 – how the Cult could exploit the situation to move its agenda forward with great speed. My experience of Cult techniques and activities over more than 30 years has showed me that while they do exploit situations they haven't themselves created this never happens with events of fundamental agenda significance. Every time major events giving cultists the excuse to rapidly advance their plan you find they are manipulated into being for the specific reason of providing that excuse – Problem-Reaction-Solution. Only a tiny minority of the huge crowd of Washington protestors sought to gain entry to the Capitol by smashing windows and breaching doors. That didn't matter. The whole crowd and all Pushbackers, even if they did not support Trump, were going to be lumped together as dangerous

insurrectionists and conspiracy theorists. The latter term came into widespread use through a CIA memo in the 1960s aimed at discrediting those questioning the nonsensical official story of the Kennedy assassination and it subsequently became widely employed by the media. It's still being used by inept 'journalists' with no idea of its origin to discredit anyone questioning anything that authority claims to be true. When you are perpetrating a conspiracy you need to discredit the very word itself even though the dictionary definition of conspiracy is merely 'the activity of secretly planning with other people to do something bad or illegal' and 'a general agreement to keep silent about a subject for the purpose of keeping it secret'. On that basis there are conspiracies almost wherever you look. For obvious reasons the Cult and its lapdog media have to claim there are no conspiracies even though the word appears in state laws as with conspiracy to defraud, to murder, and to corrupt public morals.

Agent provocateurs are widely used by the Cult Deep State to manipulate genuine people into acting in ways that suit the desired outcome. By genuine in this case I mean protestors genuinely supporting Trump and claims that the election was stolen. In among them, however, were agents of the state wearing the garb of Trump supporters and QAnon to pump-prime the Capital riot which some genuine Trump supporters naively fell for. I described the situation as 'Come into my parlour said the spider to the fly'. Leaflets appeared through the Woke paramilitary arm Antifa, the anti-fascist fascists, calling on supporters to turn up in Washington looking like Trump supporters even though they hated him. Some of those arrested for breaching the Capitol Building were sourced to Antifa and its stable mate Black Lives Matter. Both organisations are funded by Cult billionaires and corporations. One man charged for the riot was according to his lawyer a former FBI agent who had held top secret security clearance for 40 years. Attorney Thomas Plofchan said of his client, 66-year-old Thomas Edward Caldwell:

He has held a Top Secret Security Clearance since 1979 and has undergone multiple Special Background Investigations in support of his clearances. After retiring from the Navy, he

worked as a section chief for the Federal Bureau of Investigation from 2009-2010 as a GS-12 [mid-level employee].

He also formed and operated a consulting firm performing work, often classified, for U.S government customers including the US. Drug Enforcement Agency, Department of Housing and Urban Development, the US Coast Guard, and the US Army Personnel Command.

A judge later released Caldwell pending trial in the absence of evidence about a conspiracy or that he tried to force his way into the building. *The New York Post* reported a 'law enforcement source' as saying that 'at least two known Antifa members were spotted' on camera among Trump supporters during the riot while one of the rioters arrested was John Earle Sullivan, a seriously extreme Black Lives Matter Trump-hater from Utah who was previously arrested and charged in July, 2020, over a BLM-Antifa riot in which drivers were threatened and one was shot. Sullivan is the founder of Utah-based Insurgence USA which is an affiliate of the Cult-created-and-funded Black Lives Matter movement. Footage appeared and was then deleted by Twitter of Trump supporters calling out Antifa infiltrators and a group was filmed changing into pro-Trump clothing before the riot. Security at the building was *pathetic* – as planned. Colonel Leroy Fletcher Prouty, a man with long experience in covert operations working with the US security apparatus, once described the tell-tale sign to identify who is involved in an assassination. He said:

No one has to direct an assassination – it happens. The active role is played secretly by permitting it to happen. This is the greatest single clue. Who has the power to call off or reduce the usual security precautions?

This principle applies to many other situations and certainly to the Capitol riot of January 6th, 2021.

The sting

With such a big and potentially angry crowd known to be gathering near the Capitol the security apparatus would have had a major police detail to defend the building with National Guard troops on

standby given the strength of feeling among people arriving from all over America encouraged by the QAnon Psyop and statements by Donald Trump. Instead Capitol Police 'security' was flimsy, weak, and easily breached. The same number of officers was deployed as on a regular day and that is a blatant red flag. They were not staffed or equipped for a possible riot that had been an obvious possibility in the circumstances. No protective and effective fencing worth the name was put in place and there were no contingency plans. The whole thing was basically a case of standing aside and waving people in. Once inside police mostly backed off apart from one Capitol police officer who ridiculously shot dead unarmed Air Force veteran protestor Ashli Babbitt without a warning as she climbed through a broken window. The 'investigation' refused to name or charge the officer after what must surely be considered a murder in the circumstances. They just lifted a carpet and swept. The story was endlessly repeated about five people dying in the 'armed insurrection' when there was no report of rioters using weapons. Apart from Babbitt the other four died from a heart attack, strokes and apparently a drug overdose. Capitol police officer Brian Sicknick was reported to have died after being bludgeoned with a fire extinguisher when he was alive after the riot was over and died later of what the Washington Medical Examiner's Office said was a stroke. Sicknick had no external injuries. The lies were delivered like rapid fire. There was a narrative to build with incessant repetition of the lie until the lie became the accepted 'everybody knows that' truth. The 'Big Lie' technique of Nazi Propaganda Minister Joseph Goebbels is constantly used by the Cult which was behind the Nazis and is today behind the 'Covid' and 'climate change' hoaxes. Goebbels said:

> If you tell a lie big enough and keep repeating it, people will eventually come to believe it. The lie can be maintained only for such time as the State can shield the people from the political, economic and/or military consequences of the lie. It thus becomes vitally important for the State to use all of its powers to repress dissent, for the truth is the mortal enemy of the lie, and thus by extension, the truth is the greatest enemy of the State.

Most protestors had a free run of the Capitol Building. This allowed pictures to be taken of rioters in iconic parts of the building including the Senate chamber which could be used as propaganda images against all Pushbackers. One Congresswoman described the scene as 'the worst kind of non-security anybody could ever imagine'. Well, the first part was true, but someone obviously did imagine it and made sure it happened. Some photographs most widely circulated featured people wearing QAnon symbols and now the Psyop would be used to dub all QAnon followers with the ubiquitous fit-all label of 'white supremacist' and 'insurrectionists'. When a Muslim extremist called Noah Green drove his car at two police officers at the Capitol Building killing one in April, 2021, there was no such political and media hysteria. They were just disappointed he wasn't white.

The witch-hunt

Government prosecutor Michael Sherwin, an aggressive, dark-eyed, professional Rottweiler led the 'investigation' and to call it over the top would be to understate reality a thousand fold. Hundreds were tracked down and arrested for the crime of having the wrong political views and people were jailed who had done nothing more than walk in the building, committed no violence or damage to property, took a few pictures and left. They were labelled a 'threat to the Republic' while Biden sat in the White House signing executive orders written for him that were dismantling 'the Republic'. Even when judges ruled that a mother and son should not be in jail the government kept them there. Some of those arrested have been badly beaten by prison guards in Washington and lawyers for one man said he suffered a fractured skull and was made blind in one eye. Meanwhile a woman is shot dead for no reason by a Capitol Police officer and we are not allowed to know who he is never mind what has happened to him although that will be *nothing*. The Cult's QAnon/Trump sting to identify and isolate Pushbackers and then target them on the road to crushing and deleting them was a resounding success. You would have thought the Russians had

invaded the building at gunpoint and lined up senators for a firing squad to see the political and media reaction. Congresswoman Alexandria Ocasio-Cortez is a child in a woman's body, a terrible-twos, me, me, me, Woker narcissist of such proportions that words have no meaning. She said she thought she was going to die when 'insurrectionists' banged on her office door. It turned out she wasn't even in the Capitol Building when the riot was happening and the 'banging' was a Capitol Police officer. She referred to herself as a 'survivor' which is an insult to all those true survivors of violent and sexual abuse while she lives her pampered and privileged life talking drivel for a living. Her Woke colleague and fellow mega-narcissist Rashida Tlaib broke down describing the devastating effect on her, too, of *not being* in the building when the rioters were there. Ocasio-Cortez and Tlaib are members of a fully-Woke group of Congresswomen known as 'The Squad' along with Ilhan Omar and Ayanna Pressley. The Squad from what I can see can be identified by its vehement anti-white racism, anti-white men agenda, and, as always in these cases, the absence of brain cells on active duty.

The usual suspects were on the riot case immediately in the form of Democrat ultra-Zionist senators and operatives Chuck Schumer and Adam Schiff demanding that Trump be impeached for 'his part in the insurrection'. The same pair of prats had led the failed impeachment of Trump over the invented 'Russia collusion' nonsense which claimed Russia had helped Trump win the 2016 election. I didn't realise that Tel Aviv had been relocated just outside Moscow. I must find an up-to-date map. The Russia hoax was a Sabbatian operation to keep Trump occupied and impotent and to stop any rapport with Russia which the Cult wants to retain as a perceptual enemy to be pulled out at will. Puppet Biden began attacking Russia when he came to office as the Cult seeks more upheaval, division and war across the world. A two-year stage show 'Russia collusion inquiry' headed by the not-very-bright former 9/11 FBI chief Robert Mueller, with support from 19 lawyers, 40 FBI agents plus intelligence analysts, forensic accountants and other

staff, devoured tens of millions of dollars and found no evidence of Russia collusion which a ten-year-old could have told them on day one. Now the same moronic Schumer and Schiff wanted a second impeachment of Trump over the Capitol 'insurrection' (riot) which the arrested development of Schumer called another 'Pearl Harbor' while others compared it with 9/11 in which 3,000 died and, in the case of CNN, with the Rwandan genocide in the 1990s in which an estimated 500,000 to 600,000 were murdered, between 250, 000 and 500,000 women were raped, and populations of whole towns were hacked to death with machetes. To make those comparisons purely for Cult political reasons is beyond insulting to those that suffered and lost their lives and confirms yet again the callous inhumanity that we are dealing with. Schumer is a monumental idiot and so is Schiff, but they serve the Cult agenda and do whatever they're told so they get looked after. Talking of idiots – another inane man who spanned the Russia and Capitol impeachment attempts was Senator Eric Swalwell who had the nerve to accuse Trump of collusion with the Russians while sleeping with a Chinese spy called Christine Fang or 'Fang Fang' which is straight out of a Bond film no doubt starring Klaus Schwab as the bloke living on a secret island and controlling laser weapons positioned in space and pointing at world capitals. Fang Fang plays the part of Bond's infiltrator girlfriend which I'm sure she would enjoy rather more than sharing a bed with the brainless Swalwell, lying back and thinking of China. The FBI eventually warned Swalwell about Fang Fang which gave her time to escape back to the Chinese dictatorship. How very thoughtful of them. The second Trump impeachment also failed and hardly surprising when an impeachment is supposed to remove a sitting president and by the time it happened Trump was no longer president. These people are running your country America, well, officially anyway. Terrifying isn't it?

Outcomes tell the story - always

The outcome of all this – and it's the *outcome* on which Renegade Minds focus, not the words – was that a vicious, hysterical and

obviously pre-planned assault was launched on Pushbackers to censor, silence and discredit them and even targeted their right to earn a living. They have since been condemned as 'domestic terrorists' that need to be treated like Al-Qaeda and Islamic State. 'Domestic terrorists' is a label the Cult has been trying to make stick since the period of the Oklahoma bombing in 1995 which was blamed on 'far-right domestic terrorists'. If you read *The Trigger* you will see that the bombing was clearly a Problem-Reaction-Solution carried out by the Deep State during a Bill Clinton administration so corrupt that no dictionary definition of the term would even nearly suffice. Nearly 30, 000 troops were deployed from all over America to the empty streets of Washington for Biden's inauguration. Ten thousand of them stayed on with the pretext of protecting the capital from insurrectionists when it was more psychological programming to normalise the use of the military in domestic law enforcement in support of the Cult plan for a police-military state. Biden's fascist administration began a purge of 'wrong-thinkers' in the military which means anyone that is not on board with Woke. The Capitol Building was surrounded by a fence with razor wire and the Land of the Free was further symbolically and literally dismantled. The circle was completed with the installation of Biden and the exploitation of the QAnon Psyop.

America had never been so divided since the civil war of the 19th century, Pushbackers were isolated and dubbed terrorists and now, as was always going to happen, the Cult immediately set about deleting what little was left of freedom and transforming American society through a swish of the hand of the most controlled 'president' in American history leading (officially at least) the most extreme regime since the country was declared an independent state on July 4th, 1776. Biden issued undebated, dictatorial executive orders almost by the hour in his opening days in office across the whole spectrum of the Cult wish-list including diluting controls on the border with Mexico allowing thousands of migrants to illegally enter the United States to transform the demographics of America and import an election-changing number of perceived Democrat

voters. Then there were Biden deportation amnesties for the already illegally resident (estimated to be as high as 20 or even 30 million). A bill before Congress awarded American citizenship to anyone who could prove they had worked in agriculture for just 180 days in the previous two years as 'Big Ag' secured its slave labour long-term. There were the plans to add new states to the union such as Puerto Rico and making Washington DC a state. They are all parts of a plan to ensure that the Cult-owned Woke Democrats would be permanently in power.

Border – what border?

I have exposed in detail in other books how mass immigration into the United States and Europe is the work of Cult networks fuelled by the tens of billions spent to this and other ends by George Soros and his global Open Society (open borders) Foundations. The impact can be seen in America alone where the population has increased by *100 million* in little more than 30 years mostly through immigration. I wrote in *The Answer* that the plan was to have so many people crossing the southern border that the numbers become unstoppable and we are now there under Cult-owned Biden. El Salvador in Central America puts the scale of what is happening into context. A third of the population now lives in the United States, much of it illegally, and many more are on the way. The methodology is to crush Central and South American countries economically and spread violence through machete-wielding psychopathic gangs like MS-13 based in El Salvador and now operating in many American cities. Biden-imposed lax security at the southern border means that it is all but open. He said before his 'election' that he wanted to see a surge towards the border if he became president and that was the green light for people to do just that after election day to create the human disaster that followed for both America and the migrants. When that surge came the imbecilic Alexandria Ocasio-Cortez said it wasn't a 'surge' because they are 'children, not insurgents' and the term 'surge' (used by Biden) was a claim of 'white supremacists'.

This disingenuous lady may one day enter the realm of the most basic intelligence, but it won't be any time soon.

Sabbatians and the Cult are in the process of destroying America by importing violent people and gangs in among the genuine to terrorise American cities and by overwhelming services that cannot cope with the sheer volume of new arrivals. Something similar is happening in Europe as Western society in general is targeted for demographic and cultural transformation and upheaval. The plan demands violence and crime to create an environment of intimidation, fear and division and Soros has been funding the election of district attorneys across America who then stop prosecuting many crimes, reduce sentences for violent crimes and free as many violent criminals as they can. Sabbatians are creating the chaos from which order – their order – can respond in a classic Problem-Reaction-Solution. A Freemasonic moto says 'Ordo Ab Chao' (Order out of Chaos) and this is why the Cult is constantly creating chaos to impose a new 'order'. Here you have the reason the Cult is constantly creating chaos. The 'Covid' hoax can be seen with those entering the United States by plane being forced to take a 'Covid' test while migrants flooding through southern border processing facilities do not. Nothing is put in the way of mass migration and if that means ignoring the government's own 'Covid' rules then so be it. They know it's all bullshit anyway. Any pushback on this is denounced as 'racist' by Wokers and Sabbatian fronts like the ultra-Zionist Anti-Defamation League headed by the appalling Jonathan Greenblatt which at the same time argues that Israel should not give citizenship and voting rights to more Palestinian Arabs or the 'Jewish population' (in truth the Sabbatian network) will lose control of the country.

Society-changing numbers

Biden's masters have declared that countries like El Salvador are so dangerous that their people must be allowed into the United States for humanitarian reasons when there are fewer murders in large parts of many Central American countries than in US cities like

Baltimore. That is not to say Central America cannot be a dangerous place and Cult-controlled American governments have been making it so since way back, along with the dismantling of economies, in a long-term plan to drive people north into the United States. Parts of Central America are very dangerous, but in other areas the story is being greatly exaggerated to justify relaxing immigration criteria. Migrants are being offered free healthcare and education in the United States as another incentive to head for the border and there is no requirement to be financially independent before you can enter to prevent the resources of America being drained. You can't blame migrants for seeking what they believe will be a better life, but they are being played by the Cult for dark and nefarious ends. The numbers since Biden took office are huge. In February, 2021, more than 100,000 people were known to have tried to enter the US illegally through the southern border (it was 34,000 in the same month in 2020) and in March it was 170,000 – a 418 percent increase on March, 2020. These numbers are only known people, not the ones who get in unseen. The true figure for migrants illegally crossing the border in a single month was estimated by one congressman at 250,000 and that number will only rise under Biden's current policy. Gangs of murdering drug-running thugs that control the Mexican side of the border demand money – thousands of dollars – to let migrants cross the Rio Grande into America. At the same time gun battles are breaking out on the border several times a week between rival Mexican drug gangs (which now operate globally) who are equipped with sophisticated military-grade weapons, grenades and armoured vehicles. While the Capitol Building was being 'protected' from a non-existent 'threat' by thousands of troops, and others were still deployed at the time in the Cult Neocon war in Afghanistan, the southern border of America was left to its fate. This is not incompetence, it is cold calculation.

By March, 2021, there were 17,000 unaccompanied children held at border facilities and many of them are ensnared by people traffickers for paedophile rings and raped on their journey north to America. This is not conjecture – this is fact. Many of those designated

children are in reality teenage boys or older. Meanwhile Wokers posture their self-purity for encouraging poor and tragic people to come to America and face this nightmare both on the journey and at the border with the disgusting figure of House Speaker Nancy Pelosi giving disingenuous speeches about caring for migrants. The woman's evil. Wokers condemned Trump for having children in cages at the border (so did Obama, *Shhhh*), but now they are sleeping on the floor without access to a shower with one border facility 729 percent over capacity. The Biden insanity even proposed flying migrants from the southern border to the northern border with Canada for 'processing'. The whole shambles is being overseen by ultra-Zionist Secretary of Homeland Security, the moronic liar Alejandro Mayorkas, who banned news cameras at border facilities to stop Americans seeing what was happening. Mayorkas said there was not a ban on news crews; it was just that they were not allowed to film. Alongside him at Homeland Security is another ultra-Zionist Cass Sunstein appointed by Biden to oversee new immigration laws. Sunstein despises conspiracy researchers to the point where he suggests they should be banned or *taxed* for having such views. The man is not bonkers or anything. He's perfectly well-adjusted, but adjusted to what is the question. Criticise what is happening and you are a 'white supremacist' when earlier non-white immigrants also oppose the numbers which effect their lives and opportunities. Black people in poor areas are particularly damaged by uncontrolled immigration and the increased competition for work opportunities with those who will work for less. They are also losing voting power as Hispanics become more dominant in former black areas. It's a downward spiral for them while the billionaires behind the policy drone on about how much they care about black people and 'racism'. None of this is about compassion for migrants or black people – that's just wind and air. Migrants are instead being mercilessly exploited to transform America while the countries they leave are losing their future and the same is true in Europe. Mass immigration may now be the work of Woke Democrats, but it can be traced back to the 1986 Immigration Reform and Control Act (it

wasn't) signed into law by Republican hero President Ronald Reagan which gave amnesty to millions living in the United States illegally and other incentives for people to head for the southern border. Here we have the one-party state at work again.

Save me syndrome

Almost every aspect of what I have been exposing as the Cult agenda was on display in even the first days of 'Biden' with silencing of Pushbackers at the forefront of everything. A Renegade Mind will view the Trump years and QAnon in a very different light to their supporters and advocates as the dots are connected. The QAnon/Trump Psyop has given the Cult all it was looking for. We may not know how much, or little, that Trump realised he was being used, but that's a side issue. This pincer movement produced the desired outcome of dividing America and having Pushbackers isolated. To turn this around we have to look at new routes to empowerment which do not include handing our power to other people and groups through what I will call the 'Save Me Syndrome' – 'I want someone else to do it so that I don't have to'. We have seen this at work throughout human history and the QAnon/Trump Psyop is only the latest incarnation alongside all the others. Religion is an obvious expression of this when people look to a 'god' or priest to save them or tell them how to be saved and then there are 'save me' politicians like Trump. Politics is a diversion and not a 'saviour'. It is a means to block positive change, not make it possible.

Save Me Syndrome always comes with the same repeating theme of handing your power to whom or what you believe will save you while your real 'saviour' stares back from the mirror every morning. Renegade Minds are constantly vigilant in this regard and always asking the question 'What can I do?' rather than 'What can someone else do for me?' Gandhi was right when he said: 'You must be the change you want to see in the world.' We are indeed the people we have been waiting for. We are presented with a constant raft of reasons to concede that power to others and forget where the real power is. Humanity has the numbers and the Cult does not. It has to

use diversion and division to target the unstoppable power that comes from unity. Religions, governments, politicians, corporations, media, QAnon, are all different manifestations of this power-diversion and dilution. Refusing to give your power to governments and instead handing it to Trump and QAnon is not to take a new direction, but merely to recycle the old one with new names on the posters. I will explore this phenomenon as we proceed and how to break the cycles and recycles that got us here through the mists of repeating perception and so repeating history.

For now we shall turn to the most potent example in the entire human story of the consequences that follow when you give your power away. I am talking, of course, of the 'Covid' hoax.

CHAPTER FOUR

'Covid': Calculated catastrophe

Facts are threatening to those invested in fraud
DaShanne Stokes

We can easily unravel the real reason for the 'Covid pandemic' hoax by employing the Renegade Mind methodology that I have outlined this far. We'll start by comparing the long-planned Cult outcome with the 'Covid pandemic' outcome. Know the outcome and you'll see the journey.

I have highlighted the plan for the Hunger Games Society which has been in my books for so many years with the very few controlling the very many through ongoing dependency. To create this dependency it is essential to destroy independent livelihoods, businesses and employment to make the population reliant on the state (the Cult) for even the basics of life through a guaranteed pittance income. While independence of income remained these Cult ambitions would be thwarted. With this knowledge it was easy to see where the 'pandemic' hoax was going once talk of 'lockdowns' began and the closing of all but perceived 'essential' businesses to 'save' us from an alleged 'deadly virus'. Cult corporations like Amazon and Walmart were naturally considered 'essential' while mom and pop shops and stores had their doors closed by fascist decree. As a result with every new lockdown and new regulation more small and medium, even large businesses not owned by the Cult, went to the wall while Cult giants and their frontmen and women grew financially fatter by the second. Mom and pop were

denied an income and the right to earn a living and the wealth of people like Jeff Bezos (Amazon), Mark Zuckerberg (Facebook) and Sergei Brin and Larry Page (Google/Alphabet) have reached record levels. The Cult was increasing its own power through further dramatic concentrations of wealth while the competition was being destroyed and brought into a state of dependency. Lockdowns have been instigated to secure that very end and were never anything to do with health. My brother Paul spent 45 years building up a bus repair business, but lockdowns meant buses were running at a fraction of normal levels for months on end. Similar stories can told in their hundreds of millions worldwide. Efforts of a lifetime coldly destroyed by Cult multi-billionaires and their lackeys in government and law enforcement who continued to earn their living from the taxation of the people while denying the right of the same people to earn theirs. How different it would have been if those making and enforcing these decisions had to face the same financial hardships of those they affected, but they never do.

Gates of Hell

Behind it all in the full knowledge of what he is doing and why is the psychopathic figure of Cult operative Bill Gates. His puppet Tedros at the World Health Organization declared 'Covid' a pandemic in March, 2020. The WHO had changed the definition of a 'pandemic' in 2009 just a month before declaring the 'swine flu pandemic' which would not have been so under the previous definition. The same applies to 'Covid'. The definition had included… 'an infection by an infectious agent, occurring simultaneously in different countries, with a significant mortality rate relative to the proportion of the population infected'. The new definition removed the need for 'significant mortality'. The 'pandemic' has been fraudulent even down to the definition, but Gates demanded economy-destroying lockdowns, school closures, social distancing, mandatory masks, a 'vaccination' for every man, woman and child on the planet and severe consequences and restrictions for those that refused. Who gave him this power? The

Cult did which he serves like a little boy in short trousers doing what his daddy tells him. He and his psychopathic missus even smiled when they said that much worse was to come (what they knew was planned to come). Gates responded in the matter-of-fact way of all psychopaths to a question about the effect on the world economy of what he was doing:

> Well, it won't go to zero but it will shrink. Global GDP is probably going to take the biggest hit ever [Gates was smiling as he said this] … in my lifetime this will be the greatest economic hit. But you don't have a choice. People act as if you have a choice. People don't feel like going to the stadium when they might get infected … People are deeply affected by seeing these stats, by knowing they could be part of the transmission chain, old people, their parents and grandparents, could be affected by this, and so you don't get to say ignore what is going on here.
>
> There will be the ability to open up, particularly in rich countries, if things are done well over the next few months, but for the world at large normalcy only returns when we have largely vaccinated the entire population.

The man has no compassion or empathy. How could he when he's a psychopath like all Cult players? My own view is that even beyond that he is very seriously mentally ill. Look in his eyes and you can see this along with his crazy flailing arms. You don't do what he has done to the world population since the start of 2020 unless you are mentally ill and at the most extreme end of psychopathic. You especially don't do it when to you know, as we shall see, that cases and deaths from 'Covid' are fakery and a product of monumental figure massaging. 'These stats' that Gates referred to are based on a 'test' that's not testing for the 'virus' as he has known all along. He made his fortune with big Cult support as an infamously ruthless software salesman and now buys global control of 'health' (death) policy without the population he affects having any say. It's a breathtaking outrage. Gates talked about people being deeply affected by fear of 'Covid' when that was because of *him* and his global network lying to them minute-by-minute supported by a lying media that he seriously influences and funds to the tune of hundreds of millions. He's handed big sums to media operations including the BBC, NBC, Al Jazeera, Univision, *PBS NewsHour*,

ProPublica, National Journal, The Guardian, The Financial Times, The Atlantic, Texas Tribune, USA Today publisher Gannett, *Washington Monthly, Le Monde,* Center for Investigative Reporting, Pulitzer Center on Crisis Reporting, National Press Foundation, International Center for Journalists, Solutions Journalism Network, the Poynter Institute for Media Studies, and many more. Gates is everywhere in the 'Covid' hoax and the man must go to prison – or a mental facility – for the rest of his life and his money distributed to those he has taken such enormous psychopathic pleasure in crushing.

The Muscle

The Hunger Games global structure demands a police-military state – a fusion of the two into one force – which viciously imposes the will of the Cult on the population and protects the Cult from public rebellion. In that regard, too, the 'Covid' hoax just keeps on giving. Often unlawful, ridiculous and contradictory 'Covid' rules and regulations have been policed across the world by moronic automatons and psychopaths made faceless by face-nappy masks and acting like the Nazi SS and fascist blackshirts and brownshirts of Hitler and Mussolini. The smallest departure from the rules decreed by the psychos in government and their clueless gofers were jumped upon by the face-nappy fascists. Brutality against public protestors soon became commonplace even on girls, women and old people as the brave men with the batons – the Face-Nappies as I call them – broke up peaceful protests and handed out fines like confetti to people who couldn't earn a living let alone pay hundreds of pounds for what was once an accepted human right. Robot Face-Nappies of Nottingham police in the English East Midlands fined one group £11,000 for attending a child's birthday party. For decades I charted the transformation of law enforcement as genuine, decent officers were replaced with psychopaths and the brain dead who would happily and brutally do whatever their masters told them. Now they were let loose on the public and I would emphasise the point that none of this just happened. The step-by-step change in the dynamic between police and public was orchestrated from the shadows by

those who knew where this was all going and the same with the perceptual reframing of those in all levels of authority and official administration through 'training courses' by organisations such as Common Purpose which was created in the late 1980s and given a massive boost in Blair era Britain until it became a global phenomenon. Supposed public 'servants' began to view the population as the enemy and the same was true of the police. This was the start of the explosion of behaviour manipulation organisations and networks preparing for the all-war on the human psyche unleashed with the dawn of 2020. I will go into more detail about this later in the book because it is a core part of what is happening.

Police desecrated beauty spots to deter people gathering and arrested women for walking in the countryside alone 'too far' from their homes. We had arrogant, clueless sergeants in the Isle of Wight police where I live posting on Facebook what they insisted the population must do or else. A schoolmaster sergeant called Radford looked young enough for me to ask if his mother knew he was out, but he was posting what he *expected* people to do while a Sergeant Wilkinson boasted about fining lads for meeting in a McDonald's car park where they went to get a lockdown takeaway. Wilkinson added that he had even cancelled their order. What a pair of prats these people are and yet they have increasingly become the norm among Jackboot Johnson's Yellowshirts once known as the British police. This was the theme all over the world with police savagery common during lockdown protests in the United States, the Netherlands, and the fascist state of Victoria in Australia under its tyrannical and again moronic premier Daniel Andrews. Amazing how tyrannical and moronic tend to work as a team and the same combination could be seen across America as arrogant, narcissistic Woke governors and mayors such as Gavin Newsom (California), Andrew Cuomo (New York), Gretchen Whitmer (Michigan), Lori Lightfoot (Chicago) and Eric Garcetti (Los Angeles) did their Nazi and Stalin impressions with the full support of the compliant brutality of their enforcers in uniform as they arrested small business owners defying

fascist shutdown orders and took them to jail in ankle shackles and handcuffs. This happened to bistro owner Marlena Pavlos-Hackney in Gretchen Whitmer's fascist state of Michigan when police arrived to enforce an order by a state-owned judge for 'putting the community at risk' at a time when other states like Texas were dropping restrictions and migrants were pouring across the southern border without any 'Covid' questions at all. I'm sure there are many officers appalled by what they are ordered to do, but not nearly enough of them. If they were truly appalled they would not do it. As the months passed every opportunity was taken to have the military involved to make their presence on the streets ever more familiar and 'normal' for the longer-term goal of police-military fusion.

Another crucial element to the Hunger Games enforcement network has been encouraging the public to report neighbours and others for 'breaking the lockdown rules'. The group faced with £11,000 in fines at the child's birthday party would have been dobbed-in by a neighbour with a brain the size of a pea. The technique was most famously employed by the Stasi secret police in communist East Germany who had public informants placed throughout the population. A police chief in the UK says his force doesn't need to carry out 'Covid' patrols when they are flooded with so many calls from the public reporting other people for visiting the beach. Dorset police chief James Vaughan said people were so enthusiastic about snitching on their fellow humans they were now operating as an auxiliary arm of the police: 'We are still getting around 400 reports a week from the public, so we will respond to reports …We won't need to be doing hotspot patrols because people are very quick to pick the phone up and tell us.' Vaughan didn't say that this is a pillar of all tyrannies of whatever complexion and the means to hugely extend the reach of enforcement while spreading distrust among the people and making them wary of doing anything that might get them reported. Those narcissistic Isle of Wight sergeants Radford and Wilkinson never fail to add a link to their Facebook posts where the public can inform on their fellow slaves.

Neither would be self-aware enough to realise they were imitating the Stasi which they might well never have heard of. Government psychologists that I will expose later laid out a policy to turn communities against each other in the same way.

A coincidence? Yep, and I can knit fog

I knew from the start of the alleged pandemic that this was a Cult operation. It presented limitless potential to rapidly advance the Cult agenda and exploit manipulated fear to demand that every man, woman and child on the planet was 'vaccinated' in a process never used on humans before which infuses self-replicating *synthetic* material into human cells. Remember the plan to transform the human body from a biological to a synthetic biological state. I'll deal with the 'vaccine' (that's not actually a vaccine) when I focus on the genetic agenda. Enough to say here that mass global 'vaccination' justified by this 'new virus' set alarms ringing after 30 years of tracking these people and their methods. The 'Covid' hoax officially beginning in China was also a big red flag for reasons I will be explaining. The agenda potential was so enormous that I could dismiss any idea that the 'virus' appeared naturally. Major happenings with major agenda implications never occur without Cult involvement in making them happen. My questions were twofold in early 2020 as the media began its campaign to induce global fear and hysteria: Was this alleged infectious agent released on purpose by the Cult or did it even exist at all? I then did what I always do in these situations. I sat, observed and waited to see where the evidence and information would take me. By March and early April synchronicity was strongly – and ever more so since then – pointing me in the direction of *there is no 'virus'*. I went public on that with derision even from swathes of the alternative media that voiced a scenario that the Chinese government released the 'virus' in league with Deep State elements in the United States from a top-level bio-lab in Wuhan where the 'virus' is said to have first appeared. I looked at that possibility, but I didn't buy it for several reasons. Deaths from the 'virus' did not in any way match what they

would have been with a 'deadly bioweapon' and it is much more effective if you sell the *illusion* of an infectious agent rather than having a real one unless you can control through injection who has it and who doesn't. Otherwise you lose control of events. A made-up 'virus' gives you a blank sheet of paper on which you can make it do whatever you like and have any symptoms or mutant 'variants' you choose to add while a real infectious agent would limit you to what it actually does. A phantom disease allows you to have endless ludicrous 'studies' on the 'Covid' dollar to widen the perceived impact by inventing ever more 'at risk' groups including one study which said those who walk slowly may be almost four times more likely to die from the 'virus'. People are in psychiatric wards for less.

A real 'deadly bioweapon' can take out people in the hierarchy that are not part of the Cult, but essential to its operation. Obviously they don't want that. Releasing a real disease means you immediately lose control of it. Releasing an illusory one means you don't. Again it's vital that people are extra careful when dealing with what they want to hear. A bioweapon unleashed from a Chinese laboratory in collusion with the American Deep State may fit a conspiracy narrative, but is it true? Would it not be far more effective to use the excuse of a 'virus' to justify the real bioweapon – the 'vaccine'? That way your disease agent does not have to be transmitted and arrives directly through a syringe. I saw a French virologist Luc Montagnier quoted in the alternative media as saying he had discovered that the alleged 'new' severe acute respiratory syndrome coronavirus , or SARS-CoV-2, was made artificially and included elements of the human immunodeficiency 'virus' (HIV) and a parasite that causes malaria. SARS-CoV-2 is alleged to trigger an alleged illness called Covid-19. I remembered Montagnier's name from my research years before into claims that an HIV 'retrovirus' causes AIDs – claims that were demolished by Berkeley virologist Peter Duesberg who showed that no one had ever proved that HIV causes acquired immunodeficiency syndrome or AIDS. Claims that become accepted as fact, publicly and medically, with no proof whatsoever are an ever-recurring story that profoundly applies to

'Covid'. Nevertheless, despite the lack of proof, Montagnier's team at the Pasteur Institute in Paris had a long dispute with American researcher Robert Gallo over which of them discovered and isolated the HIV 'virus' and with *no evidence* found it to cause AIDS. You will see later that there is also no evidence that any 'virus' causes any disease or that there is even such a thing as a 'virus' in the way it is said to exist. The claim to have 'isolated' the HIV 'virus' will be presented in its real context as we come to the shocking story – and it is a story – of SARS-CoV-2 and so will Montagnier's assertion that he identified the full SARS-CoV-2 genome.

Hoax in the making

We can pick up the 'Covid' story in 2010 and the publication by the Rockefeller Foundation of a document called 'Scenarios for the Future of Technology and International Development'. The inner circle of the Rockefeller family has been serving the Cult since John D. Rockefeller (1839-1937) made his fortune with Standard Oil. It is less well known that the same Rockefeller – the Bill Gates of his day – was responsible for establishing what is now referred to as 'Big Pharma', the global network of pharmaceutical companies that make outrageous profits dispensing scalpel and drug 'medicine' and are obsessed with pumping vaccines in ever-increasing number into as many human arms and backsides as possible. John D. Rockefeller was the driving force behind the creation of the 'education' system in the United States and elsewhere specifically designed to program the perceptions of generations thereafter. The Rockefeller family donated exceptionally valuable land in New York for the United Nations building and were central in establishing the World Health Organization in 1948 as an agency of the UN which was created from the start as a Trojan horse and stalking horse for world government. Now enter Bill Gates. His family and the Rockefellers have long been extremely close and I have seen genealogy which claims that if you go back far enough the two families fuse into the same bloodline. Gates has said that the Bill and Melinda Gates Foundation was inspired by the Rockefeller Foundation and why not

when both are serving the same Cult? Major tax-exempt foundations are overwhelmingly criminal enterprises in which Cult assets fund the Cult agenda in the guise of 'philanthropy' while avoiding tax in the process. Cult operatives can become mega-rich in their role of front men and women for the psychopaths at the inner core and they, too, have to be psychopaths to knowingly serve such evil. Part of the deal is that a big percentage of the wealth gleaned from representing the Cult has to be spent advancing the ambitions of the Cult and hence you have the Rockefeller Foundation, Bill and Melinda Gates Foundation (and *so* many more) and people like George Soros with his global Open Society Foundations spending their billions in pursuit of global Cult control. Gates is a global public face of the Cult with his interventions in world affairs including Big Tech influence; a central role in the 'Covid' and 'vaccine' scam; promotion of the climate change shakedown; manipulation of education; geoengineering of the skies; and his food-control agenda as the biggest owner of farmland in America, his GMO promotion and through other means. As one writer said: 'Gates monopolizes or wields disproportionate influence over the tech industry, global health and vaccines, agriculture and food policy (including biopiracy and fake food), weather modification and other climate technologies, surveillance, education and media.' The almost limitless wealth secured through Microsoft and other not-allowed-to-fail ventures (including vaccines) has been ploughed into a long, long list of Cult projects designed to enslave the entire human race. Gates and the Rockefellers have been working as one unit with the Rockefeller-established World Health Organization leading global 'Covid' policy controlled by Gates through his mouth-piece Tedros. Gates became the WHO's biggest funder when Trump announced that the American government would cease its donations, but Biden immediately said he would restore the money when he took office in January, 2021. The Gates Foundation (the Cult) owns through limitless funding the world health system and the major players across the globe in the 'Covid' hoax.

Okay, with that background we return to that Rockefeller Foundation document of 2010 headed 'Scenarios for the Future of Technology and International Development' and its 'imaginary' epidemic of a virulent and deadly influenza strain which infected 20 percent of the global population and killed eight million in seven months. The Rockefeller scenario was that the epidemic destroyed economies, closed shops, offices and other businesses and led to governments imposing fierce rules and restrictions that included mandatory wearing of face masks and body-temperature checks to enter communal spaces like railway stations and supermarkets. The document predicted that even after the height of the Rockefeller-envisaged epidemic the authoritarian rule would continue to deal with further pandemics, transnational terrorism, environmental crises and rising poverty. Now you may think that the Rockefellers are our modern-day seers or alternatively, and rather more likely, that they well knew what was planned a few years further on. Fascism had to be imposed, you see, to 'protect citizens from risk and exposure'. The Rockefeller scenario document said:

During the pandemic, national leaders around the world flexed their authority and imposed airtight rules and restrictions, from the mandatory wearing of face masks to body-temperature checks at the entries to communal spaces like train stations and supermarkets. Even after the pandemic faded, this more authoritarian control and oversight of citizens and their activities stuck and even intensified. In order to protect themselves from the spread of increasingly global problems – from pandemics and transnational terrorism to environmental crises and rising poverty – leaders around the world took a firmer grip on power.

At first, the notion of a more controlled world gained wide acceptance and approval. Citizens willingly gave up some of their sovereignty – and their privacy – to more paternalistic states in exchange for greater safety and stability. Citizens were more tolerant, and even eager, for top-down direction and oversight, and national leaders had more latitude to impose order in the ways they saw fit.

In developed countries, this heightened oversight took many forms: biometric IDs for all citizens, for example, and tighter regulation of key industries whose stability was deemed vital to national interests. In many developed countries, enforced cooperation with a suite of new regulations and agreements slowly but steadily restored both order and, importantly, economic growth.

There we have the prophetic Rockefellers in 2010 and three years later came their paper for the Global Health Summit in Beijing, China, when government representatives, the private sector, international organisations and groups met to discuss the next 100 years of 'global health'. The Rockefeller Foundation-funded paper was called 'Dreaming the Future of Health for the Next 100 Years and more prophecy ensued as it described a dystopian future: 'The abundance of data, digitally tracking and linking people may mean the 'death of privacy' and may replace physical interaction with transient, virtual connection, generating isolation and raising questions of how values are shaped in virtual networks.' Next in the 'Covid' hoax preparation sequence came a 'table top' simulation in 2018 for another 'imaginary' pandemic of a disease called Clade X which was said to kill 900 million people. The exercise was organised by the Gates-funded Johns Hopkins University's Center for Health Security in the United States and this is the very same university that has been compiling the disgustingly and systematically erroneous global figures for 'Covid' cases and deaths. Similar Johns Hopkins health crisis scenarios have included the Dark Winter exercise in 2001 and Atlantic Storm in 2005.

Nostradamus 201

For sheer predictive genius look no further prophecy-watchers than the Bill Gates-funded Event 201 held only six weeks before the 'coronavirus pandemic' is supposed to have broken out in China and Event 201 was based on a scenario of a global 'coronavirus pandemic'. Melinda Gates, the great man's missus, told the BBC that he had 'prepared for years' for a coronavirus pandemic which told us what we already knew. Nostradamugates had predicted in a TED talk in 2015 that a pandemic was coming that would kill a lot of people and demolish the world economy. My god, the man is a machine – possibly even literally. Now here he was only weeks before the real thing funding just such a simulated scenario and involving his friends and associates at Johns Hopkins, the World Economic Forum Cult-front of Klaus Schwab, the United Nations,

Johnson & Johnson, major banks, and officials from China and the Centers for Disease Control in the United States. What synchronicity – Johns Hopkins would go on to compile the fraudulent 'Covid' figures, the World Economic Forum and Schwab would push the 'Great Reset' in response to 'Covid', the Centers for Disease Control would be at the forefront of 'Covid' policy in the United States, Johnson & Johnson would produce a 'Covid vaccine', and everything would officially start just weeks later in China. Spooky, eh? They were even accurate in creating a simulation of a 'virus' pandemic because the 'real thing' would also be a simulation. Event 201 was not an exercise preparing for something that might happen; it was a rehearsal for what those in control knew was *going* to happen and very shortly. Hours of this simulation were posted on the Internet and the various themes and responses mirrored what would soon be imposed to transform human society. News stories were inserted and what they said would be commonplace a few weeks later with still more prophecy perfection. Much discussion focused on the need to deal with misinformation and the 'anti-vax movement' which is exactly what happened when the 'virus' arrived – was said to have arrived – in the West.

Cult-owned social media banned criticism and exposure of the official 'virus' narrative and when I said there *was* no 'virus' in early April, 2020, I was banned by one platform after another including YouTube, Facebook and later Twitter. The mainstream broadcast media in Britain was in effect banned from interviewing me by the Tony-Blair-created government broadcasting censor Ofcom headed by career government bureaucrat Melanie Dawes who was appointed just as the 'virus' hoax was about to play out in January, 2020. At the same time the Ickonic media platform was using Vimeo, another ultra-Zionist-owned operation, while our own player was being created and they deleted in an instant hundreds of videos, documentaries, series and shows to confirm their unbelievable vindictiveness. We had copies, of course, and they had to be restored one by one when our player was ready. These people have no class. Sabbatian Facebook promised free advertisements for the Gates-

controlled World Health Organization narrative while deleting 'false claims and conspiracy theories' to stop 'misinformation' about the alleged coronavirus. All these responses could be seen just a short while earlier in the scenarios of Event 201. Extreme censorship was absolutely crucial for the Cult because the official story was so ridiculous and unsupportable by the evidence that it could never survive open debate and the free-flow of information and opinion. If you can't win a debate then don't have one is the Cult's approach throughout history. Facebook's little boy front man – front boy – Mark Zuckerberg equated 'credible and accurate information' with official sources and exposing their lies with 'misinformation'.

Silencing those that can see

The censorship dynamic of Event 201 is now the norm with an army of narrative-supporting 'fact-checker' organisations whose entire reason for being is to tell the public that official narratives are true and those exposing them are lying. One of the most appalling of these 'fact-checkers' is called NewsGuard founded by ultra-Zionist Americans Gordon Crovitz and Steven Brill. Crovitz is a former publisher of *The Wall Street Journal*, former Executive Vice President of Dow Jones, a member of the Council on Foreign Relations (CFR), and on the board of the American Association of Rhodes Scholars. The CFR and Rhodes Scholarships, named after Rothschild agent Cecil Rhodes who plundered the gold and diamonds of South Africa for his masters and the Cult, have featured widely in my books. NewsGuard don't seem to like me for some reason – I really can't think why – and they have done all they can to have me censored and discredited which is, to quote an old British politician, like being savaged by a dead sheep. They are, however, like all in the censorship network, very well connected and funded by organisations themselves funded by, or connected to, Bill Gates. As you would expect with anything associated with Gates NewsGuard has an offshoot called HealthGuard which 'fights online health care hoaxes'. How very kind. Somehow the NewsGuard European Managing Director Anna-Sophie Harling, a remarkably young-

looking woman with no broadcasting experience and little hands-on work in journalism, has somehow secured a position on the 'Content Board' of UK government broadcast censor Ofcom. An executive of an organisation seeking to discredit dissidents of the official narratives is making decisions for the government broadcast 'regulator' about content?? Another appalling 'fact-checker' is Full Fact funded by George Soros and global censors Google and Facebook.

It's amazing how many activists in the 'fact-checking', 'anti-hate', arena turn up in government-related positions – people like UK Labour Party activist Imran Ahmed who heads the Center for Countering Digital Hate founded by people like Morgan McSweeney, now chief of staff to the Labour Party's hapless and useless 'leader' Keir Starmer. Digital Hate – which is what it really is – uses the American spelling of Center to betray its connection to a transatlantic network of similar organisations which in 2020 shapeshifted from attacking people for 'hate' to attacking them for questioning the 'Covid' hoax and the dangers of the 'Covid vaccine'. It's just a coincidence, you understand. This is one of Imran Ahmed's hysterical statements: 'I would go beyond calling anti-vaxxers conspiracy theorists to say they are an extremist group that pose a national security risk.' No one could ever accuse this prat of understatement and he's including in that those parents who are now against vaccines after their children were damaged for life or killed by them. He's such a nice man. Ahmed does the rounds of the Woke media getting soft-ball questions from spineless 'journalists' who never ask what right he has to campaign to destroy the freedom of speech of others while he demands it for himself. There also seems to be an overrepresentation in Ofcom of people connected to the narrative-worshipping BBC. This incredible global network of narrative-support was super-vital when the 'Covid' hoax was played in the light of the mega-whopper lies that have to be defended from the spotlight cast by the most basic intelligence.

Setting the scene

The Cult plays the long game and proceeds step-by-step ensuring that everything is in place before major cards are played and they don't come any bigger than the 'Covid' hoax. The psychopaths can't handle events where the outcome isn't certain and as little as possible – preferably nothing – is left to chance. Politicians, government and medical officials who would follow direction were brought to illusory power in advance by the Cult web whether on the national stage or others like state governors and mayors of America. For decades the dynamic between officialdom, law enforcement and the public was changed from one of service to one of control and dictatorship. Behaviour manipulation networks established within government were waiting to impose the coming 'Covid' rules and regulations specifically designed to subdue and rewire the psyche of the people in the guise of protecting health. These included in the UK the Behavioural Insights Team part-owned by the British government Cabinet Office; the Scientific Pandemic Insights Group on Behaviours (SPI-B); and a whole web of intelligence and military groups seeking to direct the conversation on social media and control the narrative. Among them are the cyberwarfare (on the people) 77th Brigade of the British military which is also coordinated through the Cabinet Office as civilian and military leadership continues to combine in what they call the Fusion Doctrine. The 77th Brigade is a British equivalent of the infamous Israeli (Sabbatian) military cyberwarfare and Internet manipulation operation Unit 8200 which I expose at length in *The Trigger*. Also carefully in place were the medical and science advisers to government – many on the payroll past or present of Bill Gates – and a whole alternative structure of unelected government stood by to take control when elected parliaments were effectively closed down once the 'Covid' card was slammed on the table. The structure I have described here and so much more was installed in every major country through the Cult networks. The top-down control hierarchy looks like this: The Cult – Cult-owned Gates – the World Health Organization and Tedros – Gates-funded or controlled chief medical officers and science 'advisers' (dictators) in each country –

political 'leaders'– law enforcement – The People. Through this simple global communication and enforcement structure the policy of the Cult could be imposed on virtually the entire human population so long as they acquiesced to the fascism. With everything in place it was time for the button to be pressed in late 2019/early 2020.

These were the prime goals the Cult had to secure for its will to prevail:

1) Locking down economies, closing all but designated 'essential' businesses (Cult-owned corporations were 'essential'), and putting the population under house arrest was an imperative to destroy independent income and employment and ensure dependency on the Cult-controlled state in the Hunger Games Society. Lockdowns had to be established as the global blueprint from the start to respond to the 'virus' and followed by pretty much the entire world.

2) The global population had to be terrified into believing in a deadly 'virus' that didn't actually exist so they would unquestioningly obey authority in the belief that authority must know how best to protect them and their families. Software salesman Gates would suddenly morph into the world's health expert and be promoted as such by the Cult-owned media.

3) A method of testing that wasn't testing for the 'virus', but was only claimed to be, had to be in place to provide the illusion of 'cases' and subsequent 'deaths' that had a very different cause to the 'Covid-19' that would be scribbled on the death certificate.

4) Because there was no 'virus' and the great majority testing positive with a test not testing for the 'virus' would have no symptoms of anything the lie had to be sold that people without symptoms (without the 'virus') could still pass it on to others. This was crucial to justify for the first time quarantining – house arresting – healthy people. Without this the economy-destroying lockdown of *everybody* could not have been credibly sold.

5) The 'saviour' had to be seen as a vaccine which beyond evil drug companies were working like angels of mercy to develop as quickly as possible, with all corners cut, to save the day. The public must absolutely not know that the 'vaccine' had nothing to do with a 'virus' or that the contents were ready and waiting with a very different motive long before the 'Covid' card was even lifted from the pack.

I said in March, 2020, that the 'vaccine' would have been created way ahead of the 'Covid' hoax which justified its use and the following December an article in the New York *Intelligencer* magazine said the Moderna 'vaccine' had been 'designed' by

January, 2020. This was 'before China had even acknowledged that the disease could be transmitted from human to human, more than a week before the first confirmed coronavirus case in the United States'. The article said that by the time the first American death was announced a month later 'the vaccine had already been manufactured and shipped to the National Institutes of Health for the beginning of its Phase I clinical trial'. The 'vaccine' was actually 'designed' long before that although even with this timescale you would expect the article to ask how on earth it could have been done that quickly. Instead it asked why the 'vaccine' had not been rolled out then and not months later. Journalism in the mainstream is truly dead. I am going to detail in the next chapter why the 'virus' has never existed and how a hoax on that scale was possible, but first the foundation on which the Big Lie of 'Covid' was built.

The test that doesn't test

Fraudulent 'testing' is the bottom line of the whole 'Covid' hoax and was the means by which a 'virus' that did not exist *appeared* to exist. They could only achieve this magic trick by using a test not testing for the 'virus'. To use a test that *was* testing for the 'virus' would mean that every test would come back negative given there was no 'virus'. They chose to exploit something called the RT-PCR test invented by American biochemist Kary Mullis in the 1980s who said publicly that his PCR test … *cannot detect infectious disease*. Yes, the 'test' used worldwide to detect infectious 'Covid' to produce all the illusory 'cases' and 'deaths' compiled by Johns Hopkins and others *cannot detect infectious disease*. This fact came from the mouth of the man who invented PCR and was awarded the Nobel Prize in Chemistry in 1993 for doing so. Sadly, and incredibly conveniently for the Cult, Mullis died in August, 2019, at the age of 74 just before his test would be fraudulently used to unleash fascism on the world. He was said to have died from pneumonia which was an irony in itself. A few months later he would have had 'Covid-19' on his death certificate. I say the timing of his death was convenient because had he lived Mullis, a brilliant, honest and decent man, would have been

vociferously speaking out against the use of his test to detect 'Covid' when it was never designed, or able, to do that. I know that to be true given that Mullis made the same point when his test was used to 'detect' – not detect – HIV. He had been seriously critical of the Gallo/Montagnier claim to have isolated the HIV 'virus' and shown it to cause AIDS for which Mullis said there was no evidence. AIDS is actually not a disease but a series of diseases from which people die all the time. When they die from those *same diseases* after a positive 'test' for HIV then AIDS goes on their death certificate. I think I've heard that before somewhere. Countries instigated a policy with 'Covid' that anyone who tested positive with a test not testing for the 'virus' and died of any other cause within 28 days and even longer 'Covid-19' had to go on the death certificate. Cases have come from the test that can't test for infectious disease and the deaths are those who have died of *anything* after testing positive with a test not testing for the 'virus'. I'll have much more later about the death certificate scandal.

Mullis was deeply dismissive of the now US 'Covid' star Anthony Fauci who he said was a liar who didn't know anything about anything – 'and I would say that to his face – nothing.' He said of Fauci: 'The man thinks he can take a blood sample, put it in an electron microscope and if it's got a virus in there you'll know it – he doesn't understand electron microscopy and he doesn't understand medicine and shouldn't be in a position like he's in.' That position, terrifyingly, has made him the decider of 'Covid' fascism policy on behalf of the Cult in his role as director since 1984 of the National Institute of Allergy and Infectious Diseases (NIAID) while his record of being wrong is laughable; but being wrong, so long as it's the *right kind* of wrong, is why the Cult loves him. He'll say anything the Cult tells him to say. Fauci was made Chief Medical Adviser to the President immediately Biden took office. Biden was installed in the White House by Cult manipulation and one of his first decisions was to elevate Fauci to a position of even more control. This is a coincidence? Yes, and I identify as a flamenco dancer called Lola. How does such an incompetent criminal like Fauci remain in that

pivotal position in American health since *the 1980s*? When you serve the Cult it looks after you until you are surplus to requirements. Kary Mullis said prophetically of Fauci and his like: 'Those guys have an agenda and it's not an agenda we would like them to have … they make their own rules, they change them when they want to, and Tony Fauci does not mind going on television in front of the people who pay his salary and lie directly into the camera.' Fauci has done that almost daily since the 'Covid' hoax began. Lying is in Fauci's DNA. To make the situation crystal clear about the PCR test this is a direct quote from its inventor Kary Mullis:

> It [the PCR test] doesn't tell you that you're sick and doesn't tell you that the thing you ended up with was really going to hurt you ...'

Ask yourself why governments and medical systems the world over have been using this very test to decide who is 'infected' with the SARS-CoV-2 'virus' and the alleged disease it allegedly causes, 'Covid-19'. The answer to that question will tell you what has been going on. By the way, here's a little show-stopper – the 'new' SARS-CoV-2 'virus' was 'identified' as such right from the start using … *the PCR test not testing for the 'virus'*. If you are new to this and find that shocking then stick around. I have hardly started yet. Even worse, other 'tests', like the 'Lateral Flow Device' (LFD), are considered so useless that they have to be *confirmed* by the PCR test! Leaked emails written by Ben Dyson, adviser to UK 'Health' Secretary Matt Hancock, said they were 'dangerously unreliable'. Dyson, executive director of strategy at the Department of Health, wrote: 'As of today, someone who gets a positive LFD result in (say) London has at best a 25 per cent chance of it being a true positive, but if it is a self-reported test potentially as low as 10 per cent (on an optimistic assumption about specificity) or as low as 2 per cent (on a more pessimistic assumption).' These are the 'tests' that schoolchildren and the public are being urged to have twice a week or more and have to isolate if they get a positive. Each fake positive goes in the statistics as a 'case' no matter how ludicrously inaccurate and the

'cases' drive lockdown, masks and the pressure to 'vaccinate'. The government said in response to the email leak that the 'tests' were accurate which confirmed yet again what shocking bloody liars they are. The real false positive rate is *100 percent* as we'll see. In another 'you couldn't make it up' the UK government agreed to pay £2.8 billion to California's Innova Medical Group to supply the irrelevant lateral flow tests. The company's primary test-making centre is in China. Innova Medical Group, established in March, 2020, is owned by Pasaca Capital Inc, chaired by Chinese-American millionaire Charles Huang who was born in Wuhan.

How it works – and how it doesn't

The RT-PCR test, known by its full title of Polymerase chain reaction, is used across the world to make millions, even billions, of copies of a DNA/RNA genetic information sample. The process is called 'amplification' and means that a tiny sample of genetic material is amplified to bring out the detailed content. I stress that it is not testing for an infectious disease. It is simply amplifying a sample of genetic material. In the words of Kary Mullis: 'PCR is … just a process that's used to make a whole lot of something out of something.' To emphasise the point companies that make the PCR tests circulated around the world to 'test' for 'Covid' warn on the box that it can't be used to detect 'Covid' or infectious disease and is for research purposes only. It's okay, rest for a minute and you'll be fine. This is the test that produces the 'cases' and 'deaths' that have been used to destroy human society. All those global and national medical and scientific 'experts' demanding this destruction to 'save us' *KNOW* that the test is not testing for the 'virus' and the cases and deaths they claim to be real are an almost unimaginable fraud. Every one of them and so many others including politicians and psychopaths like Gates and Tedros must be brought before Nuremburg-type trials and jailed for the rest of their lives. The more the genetic sample is amplified by PCR the more elements of that material become sensitive to the test and by that I don't mean sensitive for a 'virus' but for elements of the genetic material which

is *naturally* in the body or relates to remnants of old conditions of various kinds lying dormant and causing no disease. Once the amplification of the PCR reaches a certain level *everyone* will test positive. So much of the material has been made sensitive to the test that everyone will have some part of it in their body. Even lying criminals like Fauci have said that once PCR amplifications pass 35 cycles everything will be a false positive that cannot be trusted for the reasons I have described. I say, like many proper doctors and scientists, that 100 percent of the 'positives' are false, but let's just go with Fauci for a moment.

He says that any amplification over 35 cycles will produce false positives and yet the US Centers for Disease Control (CDC) and Food and Drug Administration (FDA) have recommended up to *40 cycles* and the National Health Service (NHS) in Britain admitted in an internal document for staff that it was using *45 cycles* of amplification. A long list of other countries has been doing the same and at least one 'testing' laboratory has been using *50 cycles*. Have you ever heard a doctor, medical 'expert' or the media ask what level of amplification has been used to claim a 'positive'. The 'test' comes back 'positive' and so you have the 'virus', end of story. Now we can see how the government in Tanzania could send off samples from a goat and a pawpaw fruit under human names and both came back positive for 'Covid-19'. Tanzania president John Magufuli mocked the 'Covid' hysteria, the PCR test and masks and refused to import the DNA-manipulating 'vaccine'. The Cult hated him and an article sponsored by the Bill Gates Foundation appeared in the London *Guardian* in February, 2021, headed 'It's time for Africa to rein in Tanzania's anti-vaxxer president'. Well, 'reined in' he shortly was. Magufuli appeared in good health, but then, in March, 2021, he was dead at 61 from 'heart failure'. He was replaced by Samia Hassan Suhulu who is connected to Klaus Schwab's World Economic Forum and she immediately reversed Magufuli's 'Covid' policy. A sample of cola tested positive for 'Covid' with the PCR test in Germany while American actress and singer-songwriter Erykah Badu tested positive in one nostril and negative in the other. Footballer Ronaldo called

the PCR test 'bullshit' after testing positive three times and being forced to quarantine and miss matches when there was nothing wrong with him. The mantra from Tedros at the World Health Organization and national governments (same thing) has been test, test, test. They know that the more tests they can generate the more fake 'cases' they have which go on to become 'deaths' in ways I am coming to. The UK government has its Operation Moonshot planned to test multiple millions every day in workplaces and schools with free tests for everyone to use twice a week at home in line with the Cult plan from the start to make testing part of life. A government advertisement for an 'Interim Head of Asymptomatic Testing Communication' said the job included responsibility for delivering a 'communications strategy' (propaganda) 'to support the expansion of asymptomatic testing that *'normalises testing as part of everyday life'*. More tests means more fake 'cases', 'deaths' and fascism. I have heard of, and from, many people who booked a test, couldn't turn up, and yet got a positive result through the post for a test they'd never even had. The whole thing is crazy, but for the Cult there's method in the madness. Controlling and manipulating the level of amplification of the test means the authorities can control whenever they want the number of apparent 'cases' and 'deaths'. If they want to justify more fascist lockdown and destruction of livelihoods they keep the amplification high. If they want to give the illusion that lockdowns and the 'vaccine' are working then they lower the amplification and 'cases' and 'deaths' will appear to fall. In January, 2021, the Cult-owned World Health Organization suddenly warned laboratories about over-amplification of the test and to lower the threshold. Suddenly headlines began appearing such as: 'Why ARE "Covid" cases plummeting?' This was just when the vaccine rollout was underway and I had predicted months before they would make cases appear to fall through amplification tampering when the 'vaccine' came. These people are so predictable.

Cow vaccines?

The question must be asked of what is on the test swabs being poked far up the nose of the population to the base of the brain? A nasal swab punctured one woman's brain and caused it to leak fluid. Most of these procedures are being done by people with little training or medical knowledge. Dr Lorraine Day, former orthopaedic trauma surgeon and Chief of Orthopaedic Surgery at San Francisco General Hospital, says the tests are really a *'vaccine'*. Cows have long been vaccinated this way. She points out that masks have to cover the nose and the mouth where it is claimed the 'virus' exists in saliva. Why then don't they take saliva from the mouth as they do with a DNA test instead of pushing a long swab up the nose towards the brain? The ethmoid bone separates the nasal cavity from the brain and within that bone is the cribriform plate. Dr Day says that when the swab is pushed up against this plate and twisted the procedure is 'depositing things back there'. She claims that among these 'things' are nanoparticles that can enter the brain. Researchers have noted that a team at the Gates-funded Johns Hopkins have designed tiny, star-shaped micro-devices that can latch onto intestinal mucosa and release drugs into the body. Mucosa is the thin skin that covers the inside surface of parts of the body such as *the nose* and mouth and produces mucus to protect them. The Johns Hopkins micro-devices are called 'theragrippers' and were 'inspired' by a parasitic worm that digs its sharp teeth into a host's intestines. Nasal swabs are also coated in the sterilisation agent ethylene oxide. The US National Cancer Institute posts this explanation on its website:

> At room temperature, ethylene oxide is a flammable colorless gas with a sweet odor. It is used primarily to produce other chemicals, including antifreeze. In smaller amounts, ethylene oxide is used as a pesticide and a sterilizing agent. The ability of ethylene oxide to damage DNA makes it an effective sterilizing agent but also accounts for its cancer-causing activity.

The Institute mentions lymphoma and leukaemia as cancers most frequently reported to be associated with occupational exposure to ethylene oxide along with stomach and breast cancers. How does anyone think this is going to work out with the constant testing

regime being inflicted on adults and children at home and at school that will accumulate in the body anything that's on the swab?

Doctors know best

It is vital for people to realise that 'hero' doctors 'know' only what the Big Pharma-dominated medical authorities tell them to 'know' and if they refuse to 'know' what they are told to 'know' they are out the door. They are mostly not physicians or healers, but repeaters of the official narrative – or else. I have seen alleged professional doctors on British television make shocking statements that we are supposed to take seriously. One called 'Dr' Amir Khan, who is actually telling patients how to respond to illness, said that men could take the birth pill to 'help slow down the effects of Covid-19'. In March, 2021, another ridiculous 'Covid study' by an American doctor proposed injecting men with the female sex hormone progesterone as a 'Covid' treatment. British doctor Nighat Arif told the BBC that face coverings were now going to be part of ongoing normal. Yes, the vaccine protects you, she said (evidence?) … but the way to deal with viruses in the community was always going to come down to hand washing, face covering and keeping a physical distance. That's not what we were told before the 'vaccine' was circulating. Arif said she couldn't imagine ever again going on the underground or in a lift without a mask. I was just thanking my good luck that she was not my doctor when she said – in March, 2021 – that if 'we are *behaving* and we are doing all the right things' she thought we could 'have our nearest and dearest around us at home … around *Christmas* and N*ew Year!* Her patronising delivery was the usual school teacher talking to six-year-olds as she repeated every government talking point and probably believed them all. If we have learned anything from the 'Covid' experience surely it must be that humanity's perception of doctors needs a fundamental rethink. NHS 'doctor' Sara Kayat told her television audience that the 'Covid vaccine' would '100 percent prevent hospitalisation and death'. Not even Big Pharma claimed that. We have to stop taking 'experts' at their word without question when so many of them are

clueless and only repeating the party line on which their careers depend. That is not to say there are not brilliants doctors – there are and I have spoken to many of them since all this began – but you won't see them in the mainstream media or quoted by the psychopaths and yes-people in government.

Remember the name – Christian Drosten

German virologist Christian Drosten, Director of Charité Institute of Virology in Berlin, became a national star after the pandemic hoax began. He was feted on television and advised the German government on 'Covid' policy. Most importantly to the wider world Drosten led a group that produced the 'Covid' testing protocol for the PCR test. What a remarkable feat given the PCR cannot test for infectious disease and even more so when you think that Drosten said that his method of testing for SARS-CoV-2 was developed 'without having virus material available'. *He developed a test for a 'virus' that he didn't have and had never seen*. Let that sink in as you survey the global devastation that came from what he did. The whole catastrophe of Drosten's 'test' was based on the alleged genetic sequence published by Chinese scientists on the Internet. We will see in the next chapter that this alleged 'genetic sequence' has never been produced by China or anyone and cannot be when there *is no* SARS-CoV-2. Drosten, however, doesn't seem to let little details like that get in the way. He was the lead author with Victor Corman from the same Charité Hospital of the paper 'Detection of 2019 novel coronavirus (2019-nCoV) by real-time PCR' published in a magazine called *Eurosurveillance*. This became known as the Corman-Drosten paper. In November, 2020, with human society devastated by the effects of the Corman-Drosten test baloney, the protocol was publicly challenged by 22 international scientists and independent researchers from Europe, the United States, and Japan. Among them were senior molecular geneticists, biochemists, immunologists, and microbiologists. They produced a document headed 'External peer review of the RTPCR test to detect SARS-Cov-2 Reveals 10 Major Flaws At The Molecular and Methodological Level: Consequences

For False-Positive Results'. The flaws in the Corman-Drosten test included the following:

- The test is non-specific because of erroneous design
- Results are enormously variable
- The test is unable to discriminate between the whole 'virus' and viral fragments
- It doesn't have positive or negative controls
- The test lacks a standard operating procedure
- It is unsupported by proper peer view

The scientists said the PCR 'Covid' testing protocol was not founded on science and they demanded the Corman-Drosten paper be retracted by *Eurosurveillance*. They said all present and previous Covid deaths, cases, and 'infection rates' should be subject to a massive retroactive inquiry. Lockdowns and travel restrictions should be reviewed and relaxed and those diagnosed through PCR to have 'Covid-19' should not be forced to isolate. Dr Kevin Corbett, a health researcher and nurse educator with a long academic career producing a stream of peer-reviewed publications at many UK universities, made the same point about the PCR test debacle. He said of the scientists' conclusions: 'Every scientific rationale for the development of that test has been totally destroyed by this paper. It's like Hiroshima/Nagasaki to the Covid test.' He said that China hadn't given them an isolated 'virus' when Drosten developed the test. Instead they had developed the test from *a sequence in a gene bank*.' Put another way … *they made it up*! The scientists were supported in this contention by a Portuguese appeals court which ruled in November, 2020, that PCR tests are unreliable and it is unlawful to quarantine people based solely on a PCR test. The point about China not providing an isolated virus must be true when the 'virus' has never been isolated to this day and the consequences of that will become clear. Drosten and company produced this useless 'protocol' right on cue in January, 2020, just as the 'virus' was said to

be moving westward and it somehow managed to successfully pass a peer-review in 24 hours. In other words there was no peer-review for a test that would be used to decide who had 'Covid' and who didn't across the world. The Cult-created, Gates-controlled World Health Organization immediately recommended all its nearly 200 member countries to use the Drosten PCR protocol to detect 'cases' and 'deaths'. The sting was underway and it continues to this day.

So who is this Christian Drosten that produced the means through which death, destruction and economic catastrophe would be justified? His education background, including his doctoral thesis, would appear to be somewhat shrouded in mystery and his track record is dire as with another essential player in the 'Covid' hoax, the Gates-funded Professor Neil Ferguson at the Gates-funded Imperial College in London of whom more shortly. Drosten predicted in 2003 that the alleged original SARS 'virus' (SARS-1') was an epidemic that could have serious effects on economies and an effective vaccine would take at least two years to produce. Drosten's answer to every alleged 'outbreak' is a vaccine which you won't be shocked to know. What followed were just 774 official deaths worldwide and none in Germany where there were only nine cases. That is even if you believe there ever was a SARS 'virus' when the evidence is zilch and I will expand on this in the next chapter. Drosten claims to be co-discoverer of 'SARS-1' and developed a test for it in 2003. He was screaming warnings about 'swine flu' in 2009 and how it was a widespread infection far more severe than any dangers from a vaccine could be and people should get vaccinated. It would be helpful for Drosten's vocal chords if he simply recorded the words 'the virus is deadly and you need to get vaccinated' and copies could be handed out whenever the latest made-up threat comes along. Drosten's swine flu epidemic never happened, but Big Pharma didn't mind with governments spending hundreds of millions on vaccines that hardly anyone bothered to use and many who did wished they hadn't. A study in 2010 revealed that the risk of dying from swine flu, or H1N1, was no higher than that of the annual seasonal flu which is what at least most of 'it' really was as in

the case of 'Covid-19'. A media investigation into Drosten asked how with such a record of inaccuracy he could be *the* government adviser on these issues. The answer to that question is the same with Drosten, Ferguson and Fauci – they keep on giving the authorities the 'conclusions' and 'advice' they want to hear. Drosten certainly produced the goods for them in January, 2020, with his PCR protocol garbage and provided the foundation of what German internal medicine specialist Dr Claus Köhnlein, co-author of *Virus Mania*, called the 'test pandemic'. The 22 scientists in the *Eurosurveillance* challenge called out conflicts of interest within the Drosten 'protocol' group and with good reason. Olfert Landt, a regular co-author of Drosten 'studies', owns the biotech company TIB Molbiol Syntheselabor GmbH in Berlin which manufactures and sells the tests that Drosten and his mates come up with. They have done this with SARS, Enterotoxigenic E. coli (ETEC), MERS, Zika 'virus', yellow fever, and now 'Covid'. Landt told the *Berliner Zeitung* newspaper:

> The testing, design and development came from the Charité [Drosten and Corman]. We simply implemented it immediately in the form of a kit. And if we don't have the virus, which originally only existed in Wuhan, we can make a synthetic gene to simulate the genome of the virus. That's what we did very quickly.

This is more confirmation that the Drosten test was designed without access to the 'virus' and only a synthetic simulation which is what SARS-CoV-2 really is – a computer-generated synthetic fiction. It's quite an enterprise they have going here. A Drosten team decides what the test for something should be and Landt's biotech company flogs it to governments and medical systems across the world. His company must have made an absolute fortune since the 'Covid' hoax began. Dr Reiner Fuellmich, a prominent German consumer protection trial lawyer in Germany and California, is on Drosten's case and that of Tedros at the World Health Organization for crimes against humanity with a class-action lawsuit being prepared in the United States and other legal action in Germany.

Why China?

Scamming the world with a 'virus' that doesn't exist would seem impossible on the face of it, but not if you have control of the relatively few people that make policy decisions and the great majority of the global media. Remember it's not about changing 'real' reality it's about controlling *perception* of reality. You don't have to make something happen you only have make people *believe* that it's happening. Renegade Minds understand this and are therefore much harder to swindle. 'Covid-19' is not a 'real' 'virus'. It's a mind virus, like a computer virus, which has infected the minds, not the bodies, of billions. It all started, publically at least, in China and that alone is of central significance. The Cult was behind the revolution led by its asset Mao Zedong, or Chairman Mao, which established the People's Republic of China on October 1st, 1949. It should have been called The Cult's Republic of China, but the name had to reflect the recurring illusion that vicious dictatorships are run by and for the people (see all the 'Democratic Republics' controlled by tyrants). In the same way we have the 'Biden' Democratic Republic of America officially ruled by a puppet tyrant (at least temporarily) on behalf of Cult tyrants. The creation of Mao's merciless communist/fascist dictatorship was part of a frenzy of activity by the Cult at the conclusion of World War Two which, like the First World War, it had instigated through its assets in Germany, Britain, France, the United States and elsewhere. Israel was formed in 1948; the Soviet Union expanded its 'Iron Curtain' control, influence and military power with the Warsaw Pact communist alliance in 1955; the United Nations was formed in 1945 as a Cult precursor to world government; and a long list of world bodies would be established including the World Health Organization (1948), World Trade Organization (1948 under another name until 1995), International Monetary Fund (1945) and World Bank (1944). Human society was redrawn and hugely centralised in the global Problem-Reaction-Solution that was World War Two. All these changes were significant. Israel would become the headquarters of the Sabbatians

and the revolution in China would prepare the ground and control system for the events of 2019/2020.

Renegade Minds know there are no borders except for public consumption. The Cult is a seamless, borderless global entity and to understand the game we need to put aside labels like borders, nations, countries, communism, fascism and democracy. These delude the population into believing that countries are ruled within their borders by a government of whatever shade when these are mere agencies of a global power. America's illusion of democracy and China's communism/fascism are subsidiaries – vehicles – for the same agenda. We may hear about conflict and competition between America and China and on the lower levels that will be true; but at the Cult level they are branches of the same company in the way of the McDonald's example I gave earlier. I have tracked in the books over the years support by US governments of both parties for Chinese Communist Party infiltration of American society through allowing the sale of land, even military facilities, and the acquisition of American business and university influence. All this is underpinned by the infamous stealing of intellectual property and technological know-how. Cult-owned Silicon Valley corporations waive their fraudulent 'morality' to do business with human-rights-free China; Cult-controlled Disney has become China's PR department; and China in effect owns 'American' sports such as basketball which depends for much of its income on Chinese audiences. As a result any sports player, coach or official speaking out against China's horrific human rights record is immediately condemned or fired by the China-worshipping National Basketball Association. One of the first acts of China-controlled Biden was to issue an executive order telling federal agencies to stop making references to the 'virus' by the 'geographic location of its origin'. Long-time Congressman Jerry Nadler warned that criticising China, America's biggest rival, leads to hate crimes against Asian people in the United States. So shut up you bigot. China is fast closing in on Israel as a country that must not be criticised which is apt, really, given that Sabbatians control them both. The two countries have

developed close economic, military, technological and strategic ties which include involvement in China's 'Silk Road' transport and economic initiative to connect China with Europe. Israel was the first country in the Middle East to recognise the establishment of Mao's tyranny in 1950 months after it was established.

Project Wuhan – the 'Covid' Psyop

I emphasise again that the Cult plays the long game and what is happening to the world today is the result of centuries of calculated manipulation following a script to take control step-by-step of every aspect of human society. I will discuss later the common force behind all this that has spanned those centuries and thousands of years if the truth be told. Instigating the Mao revolution in China in 1949 with a 2020 'pandemic' in mind is not only how they work – the 71 years between them is really quite short by the Cult's standards of manipulation preparation. The reason for the Cult's Chinese revolution was to create a fiercely-controlled environment within which an extreme structure for human control could be incubated to eventually be unleashed across the world. We have seen this happen since the 'pandemic' emerged from China with the Chinese control-structure founded on AI technology and tyrannical enforcement sweep across the West. Until the moment when the Cult went for broke in the West and put its fascism on public display Western governments had to pay some lip-service to freedom and democracy to not alert too many people to the tyranny-in-the-making. Freedoms were more subtly eroded and power centralised with covert government structures put in place waiting for the arrival of 2020 when that smokescreen of 'freedom' could be dispensed with. The West was not able to move towards tyranny before 2020 anything like as fast as China which was created as a tyranny and had no limits on how fast it could construct the Cult's blueprint for global control. When the time came to impose that structure on the world it was the same Cult-owned Chinese communist/fascist government that provided the excuse – the 'Covid pandemic'. It was absolutely crucial to the Cult plan for the Chinese response to the 'pandemic' –

draconian lockdowns of the entire population – to become the blueprint that Western countries would follow to destroy the livelihoods and freedom of their people. This is why the Cult-owned, Gates-owned, WHO Director-General Tedros said early on:

> The Chinese government is to be congratulated for the extraordinary measures it has taken to contain the outbreak. China is actually setting a new standard for outbreak response and it is not an exaggeration.

Forbes magazine said of China: '… those measures protected untold millions from getting the disease'. The Rockefeller Foundation 'epidemic scenario' document in 2010 said 'prophetically':

> However, a few countries did fare better – China in particular. The Chinese government's quick imposition and enforcement of mandatory quarantine for all citizens, as well as its instant and near-hermetic sealing off of all borders, saved millions of lives, stopping the spread of the virus far earlier than in other countries and enabling a swifter post-pandemic recovery.

Once again – *spooky*.

The first official story was the 'bat theory' or rather the bat diversion. The source of the 'virus outbreak' we were told was a ''wet market' in Wuhan where bats and other animals are bought and eaten in horrifically unhygienic conditions. Then another story emerged through the alternative media that the 'virus' had been released on purpose or by accident from a BSL-4 (biosafety level 4) laboratory in Wuhan not far from the wet market. The lab was reported to create and work with lethal concoctions and bioweapons. Biosafety level 4 is the highest in the World Health Organization system of safety and containment. Renegade Minds are aware of what I call designer manipulation. The ideal for the Cult is for people to buy its prime narrative which in the opening salvoes of the 'pandemic' was the wet market story. It knows, however, that there is now a considerable worldwide alternative media of researchers sceptical of anything governments say and they are often given a version of events in a form they can perceive as credible while misdirecting them from the real truth. In this case let them

think that the conspiracy involved is a 'bioweapon virus' released from the Wuhan lab to keep them from the real conspiracy – *there is no 'virus'*. The WHO's current position on the source of the outbreak at the time of writing appears to be: 'We haven't got a clue, mate.' This is a good position to maintain mystery and bewilderment. The inner circle will know where the 'virus' came from – *nowhere*. The bottom line was to ensure the public believed there *was* a 'virus' and it didn't much matter if they thought it was natural or had been released from a lab. The belief that there was a 'deadly virus' was all that was needed to trigger global panic and fear. The population was terrified into handing their power to authority and doing what they were told. They had to or they were 'all gonna die'.

In March, 2020, information began to come my way from real doctors and scientists and my own additional research which had my intuition screaming: 'Yes, that's it! *There is no virus*.' The 'bioweapon' was not the 'virus'; it was the *'vaccine'* already being talked about that would be the bioweapon. My conclusion was further enhanced by happenings in Wuhan. The 'virus' was said to be sweeping the city and news footage circulated of people collapsing in the street (which they've never done in the West with the same 'virus'). The Chinese government was building 'new hospitals' in a matter of ten days to 'cope with demand' such was the virulent nature of the 'virus'. Yet in what seemed like no time the 'new hospitals' closed – even if they even opened – and China declared itself 'virus-free'. It was back to business as usual. This was more propaganda to promote the Chinese draconian lockdowns in the West as the way to 'beat the virus'. Trouble was that we subsequently had lockdown after lockdown, but never business as usual. As the people of the West and most of the rest of the world were caught in an ever-worsening spiral of lockdown, social distancing, masks, isolated old people, families forced apart, and livelihood destruction, it was party-time in Wuhan. Pictures emerged of thousands of people enjoying pool parties and concerts. It made no sense until you realised there never was a 'virus' and the

whole thing was a Cult set-up to transform human society out of one its major global strongholds – China.

How is it possible to deceive virtually the entire world population into believing there is a deadly virus when there is not even a 'virus' let alone a deadly one? It's nothing like as difficult as you would think and that's clearly true because it happened.

Postscript: See end of book Postscript for more on the 'Wuhan lab virus release' story which the authorities and media were pushing heavily in the summer of 2021 to divert attention from the truth that the 'Covid virus' is pure invention.

CHAPTER FIVE

There *is no* 'virus'

You can fool some of the people all of the time, and all of the people some of the time, but you cannot fool all of the people all of the time
Abraham Lincoln

The greatest form of mind control is repetition. The more you repeat the same mantra of alleged 'facts' the more will accept them to be true. It becomes an 'everyone knows that, mate'. If you can also censor any other version or alternative to your alleged 'facts' you are pretty much home and cooking.

By the start of 2020 the Cult owned the global mainstream media almost in its entirety to spew out its 'Covid' propaganda and ignore or discredit any other information and view. Cult-owned social media platforms in Cult-owned Silicon Valley were poised and ready to unleash a campaign of ferocious censorship to obliterate all but the official narrative. To complete the circle many demands for censorship by Silicon Valley were led by the mainstream media as 'journalists' became full-out enforcers for the Cult both as propagandists and censors. Part of this has been the influx of young people straight out of university who have become 'journalists' in significant positions. They have no experience and a headful of programmed perceptions from their years at school and university at a time when today's young are the most perceptually-targeted generations in known human history given the insidious impact of technology. They enter the media perceptually prepared and ready to repeat the narratives of the system that programmed them to

repeat its narratives. The BBC has a truly pathetic 'specialist disinformation reporter' called Marianna Spring who fits this bill perfectly. She is clueless about the world, how it works and what is really going on. Her role is to discredit anyone doing the job that a proper journalist would do and system-serving hacks like Spring wouldn't dare to do or even see the need to do. They are too busy licking the arse of authority which can never be wrong and, in the case of the BBC propaganda programme, *Panorama*, contacting payments systems such as PayPal to have a donations page taken down for a film company making documentaries questioning vaccines. Even the BBC soap opera *EastEnders* included a disgracefully biased scene in which an inarticulate white working class woman was made to look foolish for questioning the 'vaccine' while a well-spoken black man and Asian woman promoted the government narrative. It ticked every BBC box and the fact that the black and minority community was resisting the 'vaccine' had nothing to do with the way the scene was written. The BBC has become a disgusting tyrannical propaganda and censorship operation that should be defunded and disbanded and a free media take its place with a brief to stop censorship instead of demanding it. A BBC 'interview' with Gates goes something like: 'Mr Gates, sir, if I can call you sir, would you like to tell our audience why you are such a great man, a wonderful humanitarian philanthropist, and why you should absolutely be allowed as a software salesman to decide health policy for approaching eight billion people? Thank you, sir, please sir.' Propaganda programming has been incessant and merciless and when all you hear is the same story from the media, repeated by those around you who have only heard the same story, is it any wonder that people on a grand scale believe absolute mendacious garbage to be true? You are about to see, too, why this level of information control is necessary when the official 'Covid' narrative is so nonsensical and unsupportable by the evidence.

Structure of Deceit

The pyramid structure through which the 'Covid' hoax has been manifested is very simple and has to be to work. As few people as possible have to be involved with full knowledge of what they are doing – and why – or the real story would get out. At the top of the pyramid are the inner core of the Cult which controls Bill Gates who, in turn, controls the World Health Organization through his pivotal funding and his puppet Director-General mouthpiece, Tedros. Before he was appointed Tedros was chair of the Gates-founded Global Fund to 'fight against AIDS, tuberculosis and malaria', a board member of the Gates-funded 'vaccine alliance' GAVI, and on the board of another Gates-funded organisation. Gates owns him and picked him for a specific reason – Tedros is a crook and worse. 'Dr' Tedros (he's not a medical doctor, the first WHO chief not to be) was a member of the tyrannical Marxist government of Ethiopia for decades with all its human rights abuses. He has faced allegations of corruption and misappropriation of funds and was exposed three times for covering up cholera epidemics while Ethiopia's health minister. Tedros appointed the mass-murdering genocidal Zimbabwe dictator Robert Mugabe as a WHO goodwill ambassador for public health which, as with Tedros, is like appointing a psychopath to run a peace and love campaign. The move was so ridiculous that he had to drop Mugabe in the face of widespread condemnation. American economist David Steinman, a Nobel peace prize nominee, lodged a complaint with the International Criminal Court in The Hague over alleged genocide by Tedros when he was Ethiopia's foreign minister. Steinman says Tedros was a 'crucial decision maker' who directed the actions of Ethiopia's security forces from 2013 to 2015 and one of three officials in charge when those security services embarked on the 'killing' and 'torturing' of Ethiopians. You can see where Tedros is coming from and it's sobering to think that he has been the vehicle for Gates and the Cult to direct the global response to 'Covid'. Think about that. A psychopathic Cult dictates to psychopath Gates who dictates to psychopath Tedros who dictates how countries of the world must respond to a 'Covid virus' never scientifically shown to exist. At the same time psychopathic Cult-owned Silicon Valley information

giants like Google, YouTube, Facebook and Twitter announced very early on that they would give the Cult/Gates/Tedros/WHO version of the narrative free advertising and censor those who challenged their intelligence-insulting, mendacious story.

The next layer in the global 'medical' structure below the Cult, Gates and Tedros are the chief medical officers and science 'advisers' in each of the WHO member countries which means virtually all of them. Medical officers and arbiters of science (they're not) then take the WHO policy and recommended responses and impose them on their country's population while the political 'leaders' say they are deciding policy (they're clearly not) by 'following the science' on the advice of the 'experts' – the same medical officers and science 'advisers' (dictators). In this way with the rarest of exceptions the entire world followed the same policy of lockdown, people distancing, masks and 'vaccines' dictated by the psychopathic Cult, psychopathic Gates and psychopathic Tedros who we are supposed to believe give a damn about the health of the world population they are seeking to enslave. That, amazingly, is all there is to it in terms of crucial decision-making. Medical staff in each country then follow like sheep the dictates of the shepherds at the top of the national medical hierarchies – chief medical officers and science 'advisers' who themselves follow like sheep the shepherds of the World Health Organization and the Cult. Shepherds at the national level often have major funding and other connections to Gates and his Bill and Melinda Gates Foundation which carefully hands out money like confetti at a wedding to control the entire global medical system from the WHO down.

Follow the money

Christopher Whitty, Chief Medical Adviser to the UK Government at the centre of 'virus' policy, a senior adviser to the government's Scientific Advisory Group for Emergencies (SAGE), and Executive Board member of the World Health Organization, was gifted a grant of $40 million by the Bill and Melinda Gates Foundation for malaria research in Africa. The BBC described the unelected Whitty as 'the

official who will probably have the greatest impact on our everyday lives of any individual policymaker in modern times' and so it turned out. What Gates and Tedros have said Whitty has done like his equivalents around the world. Patrick Vallance, co-chair of SAGE and the government's Chief Scientific Adviser, is a former executive of Big Pharma giant GlaxoSmithKline with its fundamental financial and business connections to Bill Gates. In September, 2020, it was revealed that Vallance owned a deferred bonus of shares in GlaxoSmithKline worth £600,000 while the company was 'developing' a 'Covid vaccine'. Move along now – nothing to see here – what could possibly be wrong with that? Imperial College in London, a major player in 'Covid' policy in Britain and elsewhere with its 'Covid-19' Response Team, is funded by Gates and has big connections to China while the now infamous Professor Neil Ferguson, the useless 'computer modeller' at Imperial College is also funded by Gates. Ferguson delivered the dramatically inaccurate excuse for the first lockdowns (much more in the next chapter). The Institute for Health Metrics and Evaluation (IHME) in the United States, another source of outrageously false 'Covid' computer models to justify lockdowns, is bankrolled by Gates who is a vehement promotor of lockdowns. America's version of Whitty and Vallance, the again now infamous Anthony Fauci, has connections to 'Covid vaccine' maker Moderna as does Bill Gates through funding from the Bill and Melinda Gates Foundation. Fauci is director of the National Institute of Allergy and Infectious Diseases (NIAID), a major recipient of Gates money, and they are very close. Deborah Birx who was appointed White House Coronavirus Response Coordinator in February, 2020, is yet another with ties to Gates. Everywhere you look at the different elements around the world behind the coordination and decision making of the 'Covid' hoax there is Bill Gates and his money. They include the World Health Organization; Centers for Disease Control (CDC) in the United States; National Institutes of Health (NIH) of Anthony Fauci; Imperial College and Neil Ferguson; the London School of Hygiene where Chris Whitty worked; Regulatory agencies like the UK Medicines & Healthcare products Regulatory Agency (MHRA)

which gave emergency approval for 'Covid vaccines'; Wellcome Trust; GAVI, the Vaccine Alliance; the Coalition for Epidemic Preparedness Innovations (CEPI); Johns Hopkins University which has compiled the false 'Covid' figures; and the World Economic Forum. A Nationalfile.com article said:

> Gates has a lot of pull in the medical world, he has a multi-million dollar relationship with Dr. Fauci, and Fauci originally took the Gates line supporting vaccines and casting doubt on [the drug hydroxychloroquine]. Coronavirus response team member Dr. Deborah Birx, appointed by former president Obama to serve as United States Global AIDS Coordinator, also sits on the board of a group that has received billions from Gates' foundation, and Birx reportedly used a disputed Bill Gates-funded model for the White House's Coronavirus effort. Gates is a big proponent for a population lockdown scenario for the Coronavirus outbreak.

Another funder of Moderna is the Defense Advanced Research Projects Agency (DARPA), the technology-development arm of the Pentagon and one of the most sinister organisations on earth. DARPA had a major role with the CIA covert technology-funding operation In-Q-Tel in the development of Google and social media which is now at the centre of global censorship. Fauci and Gates are extremely close and openly admit to talking regularly about 'Covid' policy, but then why wouldn't Gates have a seat at every national 'Covid' table after his Foundation committed $1.75 billion to the 'fight against Covid-19'. When passed through our Orwellian Translation Unit this means that he has bought and paid for the Cult-driven 'Covid' response worldwide. Research the major 'Covid' response personnel in your own country and you will find the same Gates funding and other connections again and again. Medical and science chiefs following World Health Organization 'policy' sit atop a medical hierarchy in their country of administrators, doctors and nursing staff. These 'subordinates' are told they must work and behave in accordance with the policy delivered from the 'top' of the national 'health' pyramid which is largely the policy delivered by the WHO which is the policy delivered by Gates and the Cult. The whole 'Covid' narrative has been imposed on medical staff by a climate of fear although great numbers don't even need that to comply. They do so through breathtaking levels of ignorance and

include doctors who go through life simply repeating what Big Pharma and their hierarchical masters tell them to say and believe. No wonder Big Pharma 'medicine' is one of the biggest killers on Planet Earth.

The same top-down system of intimidation operates with regard to the Cult Big Pharma cartel which also dictates policy through national and global medical systems in this way. The Cult and Big Pharma agendas are the same because the former controls and owns the latter. 'Health' administrators, doctors, and nursing staff are told to support and parrot the dictated policy or they will face consequences which can include being fired. How sad it's been to see medical staff meekly repeating and imposing Cult policy without question and most of those who can see through the deceit are only willing to speak anonymously off the record. They know what will happen if their identity is known. This has left the courageous few to expose the lies about the 'virus', face masks, overwhelmed hospitals that aren't, and the dangers of the 'vaccine' that isn't a vaccine. When these medical professionals and scientists, some renowned in their field, have taken to the Internet to expose the truth their articles, comments and videos have been deleted by Cult-owned Facebook, Twitter and YouTube. What a real head-shaker to see YouTube videos with leading world scientists and highly qualified medical specialists with an added link underneath to the notorious Cult propaganda website *Wikipedia* to find the 'facts' about the same subject.

HIV – the 'Covid' trial-run

I'll give you an example of the consequences for health and truth that come from censorship and unquestioning belief in official narratives. The story was told by PCR inventor Kary Mullis in his book *Dancing Naked in the Mind Field*. He said that in 1984 he accepted as just another scientific fact that Luc Montagnier of France's Pasteur Institute and Robert Gallo of America's National Institutes of Health had independently discovered that a 'retrovirus' dubbed HIV (human immunodeficiency virus) caused AIDS. They

were, after all, Mullis writes, specialists in retroviruses. This is how the medical and science pyramids work. Something is announced or *assumed* and then becomes an everybody-knows-that purely through repetition of the assumption as if it is fact. Complete crap becomes accepted truth with no supporting evidence and only repetition of the crap. This is how a 'virus' that doesn't exist became the 'virus' that changed the world. The HIV-AIDS fairy story became a multi-billion pound industry and the media poured out propaganda terrifying the world about the deadly HIV 'virus' that caused the lethal AIDS. By then Mullis was working at a lab in Santa Monica, California, to detect retroviruses with his PCR test in blood donations received by the Red Cross. In doing so he asked a virologist where he could find a reference for HIV being the cause of AIDS. 'You don't need a reference,' the virologist said … *'Everybody knows it.'* Mullis said he wanted to quote a reference in the report he was doing and he said he felt a little funny about not knowing the source of such an important discovery when everyone else seemed to. The virologist suggested he cite a report by the Centers for Disease Control and Prevention (CDC) on morbidity and mortality. Mullis read the report, but it only said that an organism had been identified and did not say how. The report did not identify the original scientific work. Physicians, however, *assumed* (key recurring theme) that if the CDC was convinced that HIV caused AIDS then proof must exist. Mullis continues:

I did computer searches. Neither Montagnier, Gallo, nor anyone else had published papers describing experiments which led to the conclusion that HIV probably caused AIDS. I read the papers in Science for which they had become well known as AIDS doctors, but all they had said there was that they had found evidence of a past infection by something which was probably HIV in some AIDS patients.

They found antibodies. Antibodies to viruses had always been considered evidence of past disease, not present disease. Antibodies signaled that the virus had been defeated. The patient had saved himself. There was no indication in these papers that this virus caused a disease. They didn't show that everybody with the antibodies had the disease. In fact they found some healthy people with antibodies.

Mullis asked why their work had been published if Montagnier and Gallo hadn't really found this evidence, and why had they been fighting so hard to get credit for the discovery? He says he was hesitant to write 'HIV is the probable cause of AIDS' until he found published evidence to support that. 'Tens of thousands of scientists and researchers were spending billions of dollars a year doing research based on this idea,' Mullis writes. 'The reason had to be there somewhere; otherwise these people would not have allowed their research to settle into one narrow channel of investigation.' He said he lectured about PCR at numerous meetings where people were always talking about HIV and he asked them how they knew that HIV was the cause of AIDS:

> Everyone said something. Everyone had the answer at home, in the office, in some drawer. They all knew, and they would send me the papers as soon as they got back. But I never got any papers. Nobody ever sent me the news about how AIDS was caused by HIV.

Eventually Mullis was able to ask Montagnier himself about the reference proof when he lectured in San Diego at the grand opening of the University of California AIDS Research Center. Mullis says this was the last time he would ask his question without showing anger. Montagnier said he should reference the CDC report. 'I read it', Mullis said, and it didn't answer the question. 'If Montagnier didn't know the answer who the hell did?' Then one night Mullis was driving when an interview came on National Public Radio with Peter Duesberg, a prominent virologist at Berkeley and a California Scientist of the Year. Mullis says he finally understood why he could not find references that connected HIV to AIDS – *there weren't any!* No one had ever proved that HIV causes AIDS even though it had spawned a multi-billion pound global industry and the media was repeating this as fact every day in their articles and broadcasts terrifying the shit out of people about AIDS and giving the impression that a positive test for HIV (see 'Covid') was a death sentence. Duesberg was a threat to the AIDS gravy train and the agenda that underpinned it. He was therefore abused and castigated after he told the Proceedings of the National Academy of Sciences

there was no good evidence implicating the new 'virus'. Editors rejected his manuscripts and his research funds were deleted. Mullis points out that the CDC has defined AIDS as one of more than 30 diseases *if accompanied* by a positive result on a test that detects antibodies to HIV; but those same diseases are not defined as AIDS cases when antibodies are not detected:

> If an HIV-positive woman develops uterine cancer, for example, she is considered to have AIDS. If she is not HIV positive, she simply has uterine cancer. An HIV-positive man with tuberculosis has AIDS; if he tests negative he simply has tuberculosis. If he lives in Kenya or Colombia, where the test for HIV antibodies is too expensive, he is simply presumed to have the antibodies and therefore AIDS, and therefore he can be treated in the World Health Organization's clinic. It's the only medical help available in some places. And it's free, because the countries that support WHO are worried about AIDS.

Mullis accuses the CDC of continually adding new diseases (see ever more 'Covid symptoms') to the grand AIDS definition and of virtually doctoring the books to make it appear as if the disease continued to spread. He cites how in 1993 the CDC enormously broadened its AIDS definition and county health authorities were delighted because they received $2,500 per year from the Federal government for every reported AIDS case. Ladies and gentlemen, I have just described, via Kary Mullis, the 'Covid pandemic' of 2020 and beyond. Every element is the same and it's been pulled off in the same way by the same networks.

The 'Covid virus' exists? Okay – prove it. Er … still waiting

What Kary Mullis described with regard to 'HIV' has been repeated with 'Covid'. A claim is made that a new, or 'novel', infection has been found and the entire medical system of the world repeats that as fact exactly as they did with HIV and AIDS. No one in the mainstream asks rather relevant questions such as 'How do you know?' and 'Where is your proof?' The SARS-Cov-2 'virus' and the 'Covid-19 disease' became an overnight 'everybody-knows-that'. The origin could be debated and mulled over, but what you could not suggest was that 'SARS-Cov-2' didn't exist. That would be

ridiculous. 'Everybody knows' the 'virus' exists. Well, I didn't for one along with American proper doctors like Andrew Kaufman and Tom Cowan and long-time American proper journalist Jon Rappaport. We dared to pursue the obvious and simple question: 'Where's the evidence?' The overwhelming majority in medicine, journalism and the general public did not think to ask that. After all, *everyone knew* there was a new 'virus'. Everyone was saying so and I heard it on the BBC. Some would eventually argue that the 'deadly virus' was nothing like as deadly as claimed, but few would venture into the realms of its very existence. Had they done so they would have found that the evidence for that claim had gone AWOL as with HIV causes AIDS. In fact, not even that. For something to go AWOL it has to exist in the first place and scientific proof for a 'SARS-Cov-2' can be filed under nothing, nowhere and zilch.

Dr Andrew Kaufman is a board-certified forensic psychiatrist in New York State, a Doctor of Medicine and former Assistant Professor and Medical Director of Psychiatry at SUNY Upstate Medical University, and Medical Instructor of Hematology and Oncology at the Medical School of South Carolina. He also studied biology at the Massachusetts Institute of Technology (MIT) and trained in Psychiatry at Duke University. Kaufman is retired from allopathic medicine, but remains a consultant and educator on natural healing, I saw a video of his very early on in the 'Covid' hoax in which he questioned claims about the 'virus' in the absence of any supporting evidence and with plenty pointing the other way. I did everything I could to circulate his work which I felt was asking the pivotal questions that needed an answer. I can recommend an excellent pull-together interview he did with the website The Last Vagabond entitled *Dr Andrew Kaufman: Virus Isolation, Terrain Theory and Covid-19* and his website is andrewkaufmanmd.com. Kaufman is not only a forensic psychiatrist; he is forensic in all that he does. He always reads original scientific papers, experiments and studies instead of second-third-fourth-hand reports about the 'virus' in the media which are repeating the repeated repetition of the narrative. When he did so with the original Chinese 'virus' papers Kaufman

realised that there was no evidence of a 'SARS-Cov-2'. They had never – from the start – shown it to exist and every repeat of this claim worldwide was based on the accepted existence of proof that was nowhere to be found – see Kary Mullis and HIV. Here we go again.

Let's postulate

Kaufman discovered that the Chinese authorities immediately concluded that the cause of an illness that broke out among about 200 initial patients in Wuhan was a 'new virus' when there were no grounds to make that conclusion. The alleged 'virus' was not isolated from other genetic material in their samples and then shown through a system known as Koch's postulates to be the causative agent of the illness. The world was told that the SARS-Cov-2 'virus' caused a disease they called 'Covid-19' which had 'flu-like' symptoms and could lead to respiratory problems and pneumonia. If it wasn't so tragic it would almost be funny. *'Flu-like' symptoms'? Pneumonia? Respiratory disease?* What in *CHINA* and particularly in *Wuhan*, one of the most polluted cities in the world with a resulting epidemic of respiratory disease?? Three hundred thousand people get pneumonia in China every year and there are nearly a billion cases worldwide of 'flu-like symptoms'. These have a whole range of causes – including pollution in Wuhan – but no other possibility was credibly considered in late 2019 when the world was told there was a new and deadly 'virus'. The global prevalence of pneumonia and 'flu-like systems' gave the Cult networks unlimited potential to re-diagnose these other causes as the mythical 'Covid-19' and that is what they did from the very start. Kaufman revealed how Chinese medical and science authorities (all subordinates to the Cult-owned communist government) took genetic material from the lungs of only a few of the first patients. The material contained their own cells, bacteria, fungi and other microorganisms living in their bodies. The only way you could prove the existence of the 'virus' and its responsibility for the alleged 'Covid-19' was to isolate the virus from all the other material – a process also known as 'purification' – and

then follow the postulates sequence developed in the late 19th century by German physician and bacteriologist Robert Koch which became the 'gold standard' for connecting an alleged causation agent to a disease:

1. The microorganism (bacteria, fungus, virus, etc.) must be present in every case of the disease and all patients must have the same symptoms. It must also *not be present in healthy individuals*.

2. The microorganism must be isolated from the host with the disease. If the microorganism is a bacteria or fungus it must be grown in a pure culture. If it is a virus, it must be purified (i.e. containing no other material except the virus particles) from a clinical sample.

3. The specific disease, with all of its characteristics, must be reproduced when the infectious agent (the purified virus or a pure culture of bacteria or fungi) is inoculated into a healthy, susceptible host.

4. The microorganism must be recoverable from the experimentally infected host as in step 2.

Not one of these criteria has been met in the case of 'SARS-Cov-2' and 'Covid-19'. Not ONE. *EVER*. Robert Koch refers to bacteria and not viruses. What are called 'viral particles' are so minute (hence masks are useless by any definition) that they could only be seen after the invention of the electron microscope in the 1930s and can still only be observed through that means. American bacteriologist and virologist Thomas Milton Rivers, the so-called 'Father of Modern Virology' who was very significantly director of the Rockefeller Institute for Medical Research in the 1930s, developed a less stringent version of Koch's postulates to identify 'virus' causation known as 'Rivers criteria'. 'Covid' did not pass that process either. Some even doubt whether any 'virus' can be isolated from other particles containing genetic material in the Koch method. Freedom of Information requests in many countries asking for scientific proof that the 'Covid virus' has been purified and isolated and shown to exist have all come back with a 'we don't have that' and when this happened with a request to the UK Department of Health they added this comment:

However, outside of the scope of the [Freedom of Information Act] and on a discretionary basis, the following information has been advised to us, which may be of interest. Most infectious diseases are caused by viruses, bacteria or fungi. Some bacteria or fungi have the capacity to grow on their own in isolation, for example in colonies on a petri dish. Viruses are different in that they are what we call 'obligate pathogens' – that is, they cannot survive or reproduce without infecting a host ...

… For some diseases, it is possible to establish causation between a microorganism and a disease by isolating the pathogen from a patient, growing it in pure culture and reintroducing it to a healthy organism. These are known as 'Koch's postulates' and were developed in 1882. However, as our understanding of disease and different disease-causing agents has advanced, these are no longer the method for determining causation [Andrew Kaufman asks why in that case are there two published articles falsely claiming to satisfy Koch's postulates].

It has long been known that viral diseases cannot be identified in this way as viruses cannot be grown in 'pure culture'. When a patient is tested for a viral illness, this is normally done by looking for the presence of antigens, or viral genetic code in a host with molecular biology techniques [Kaufman asks how you could know the origin of these chemicals without having a pure culture for comparison].

For the record 'antigens' are defined so:

Invading microorganisms have antigens on their surface that the human body can recognise as being foreign – meaning not belonging to it. When the body recognises a foreign antigen, lymphocytes (white blood cells) produce antibodies, which are complementary in shape to the antigen.

Notwithstanding that this is open to question in relation to 'SARS-Cov-2' the presence of 'antibodies' can have many causes and they are found in people that are perfectly well. Kary Mullis said: 'Antibodies … had always been considered evidence of past disease, not present disease.'

'Covid' really is a *computer* 'virus'

Where the UK Department of Health statement says 'viruses' are now 'diagnosed' through a 'viral genetic code in a host with molecular biology techniques', they mean … *the PCR test* which its inventor said cannot test for infectious disease. They have no credible method of connecting a 'virus' to a disease and we will see that there is no scientific proof that any 'virus' causes any disease or there is any such thing as a 'virus' in the way that it is described. Tenacious Canadian researcher Christine Massey and her team made

some 40 Freedom of Information requests to national public health agencies in different countries asking for proof that SARS-CoV-2 has been isolated and not one of them could supply that information. Massey said of her request in Canada: 'Freedom of Information reveals Public Health Agency of Canada has no record of 'SARS-COV-2' isolation performed by anyone, anywhere, ever.' If you accept the comment from the UK Department of Health it's because they can't isolate a 'virus'. Even so many 'science' papers claimed to have isolated the 'Covid virus' until they were questioned and had to admit they hadn't. A reply from the Robert Koch Institute in Germany was typical: 'I am not aware of a paper which purified isolated SARS-CoV-2.' So what the hell was Christian Drosten and his gang using to design the 'Covid' testing protocol that has produced all the illusory Covid' cases and 'Covid' deaths when the head of the Chinese version of the CDC admitted there was a problem right from the start in that the 'virus' had never been isolated/purified? Breathe deeply: What they are calling 'Covid' is actually created by a *computer program* i.e. *they made it up* – er, that's it. They took lung fluid, with many sources of genetic material, from one single person alleged to be infected with Covid-19 by a PCR test which they *claimed*, without clear evidence, contained a 'virus'. They used several computer programs to create a model of a theoretical virus genome sequence from more than fifty-six million small sequences of RNA, each of an unknown source, assembling them like a puzzle with no known solution. The computer filled in the gaps with sequences from bits in the gene bank to make it look like a bat SARS-like coronavirus! A wave of the magic wand and poof, an in silico (computer-generated) genome, a scientific fantasy, was created. UK health researcher Dr Kevin Corbett made the same point with this analogy:

> … It's like giving you a few bones and saying that's your fish. It could be any fish. Not even a skeleton. Here's a few fragments of bones. That's your fish … It's all from gene bank and the bits of the virus sequence that weren't there they made up.
>
> They synthetically created them to fill in the blanks. That's what genetics is; it's a code. So it's ABBBCCDDD and you're missing some what you think is EEE so you put it in. It's all

synthetic. You just manufacture the bits that are missing. This is the end result of the geneticization of virology. This is basically a computer virus.

Further confirmation came in an email exchange between British citizen journalist Frances Leader and the government's Medicines & Healthcare Products Regulatory Agency (the Gates-funded MHRA) which gave emergency permission for untested 'Covid vaccines' to be used. The agency admitted that the 'vaccine' is not based on an isolated 'virus', but comes from a *computer-generated model*. Frances Leader was naturally banned from Cult-owned fascist Twitter for making this exchange public. The process of creating computer-generated alleged 'viruses' is called 'in silico' or 'in silicon' – computer chips – and the term 'in silico' is believed to originate with biological experiments using only a computer in 1989. 'Vaccines' involved with 'Covid' are also produced 'in silico' or by computer not a natural process. If the original 'virus' is nothing more than a made-up computer model how can there be 'new variants' of something that never existed in the first place? They are not new 'variants'; they are new *computer models* only minutely different to the original program and designed to further terrify the population into having the 'vaccine' and submitting to fascism. You want a 'new variant'? Click, click, enter – there you go. Tell the medical profession that you have discovered a 'South African variant', 'UK variants' or a 'Brazilian variant' and in the usual HIV-causes-AIDS manner they will unquestioningly repeat it with no evidence whatsoever to support these claims. They will go on television and warn about the dangers of 'new variants' while doing nothing more than repeating what they have been told to be true and knowing that any deviation from that would be career suicide. Big-time insiders will know it's a hoax, but much of the medical community is clueless about the way they are being played and themselves play the public without even being aware they are doing so. What an interesting 'coincidence' that AstraZeneca and Oxford University were conducting 'Covid vaccine trials' in the three countries – the UK, South Africa and Brazil – where the first three 'variants' were claimed to have 'broken out'.

Here's your 'virus' – it's a unicorn

Dr Andrew Kaufman presented a brilliant analysis describing how the 'virus' was imagined into fake existence when he dissected an article published by *Nature* and written by 19 authors detailing *alleged* 'sequencing of a complete viral genome' of the 'new SARS-CoV-2 virus'. This computer-modelled *in silico* genome was used as a template for all subsequent genome sequencing experiments that resulted in the so-called variants which he said now number more than *6,000*. The fake genome was constructed from more than 56 million individual short strands of RNA. Those little pieces were assembled into longer pieces by finding areas of overlapping sequences. The computer programs created over two million possible combinations from which the authors simply chose the longest one. They then compared this to a 'bat virus' and the computer 'alignment' rearranged the sequence and filled in the gaps! They called this computer-generated abomination the 'complete genome'. Dr Tom Cowan, a fellow medical author and collaborator with Kaufman, said such computer-generation constitutes scientific fraud and he makes this superb analogy:

> Here is an equivalency: A group of researchers claim to have found a unicorn because they found a piece of a hoof, a hair from a tail, and a snippet of a horn. They then add that information into a computer and program it to re-create the unicorn, and they then claim this computer re-creation is the real unicorn. Of course, they had never actually seen a unicorn so could not possibly have examined its genetic makeup to compare their samples with the actual unicorn's hair, hooves and horn.
>
> The researchers claim they decided which is the real genome of SARS-CoV-2 by 'consensus', sort of like a vote. Again, different computer programs will come up with different versions of the imaginary 'unicorn', so they come together as a group and decide which is the real imaginary unicorn.

This is how the 'virus' that has transformed the world was brought into fraudulent 'existence'. Extraordinary, yes, but as the Nazis said the bigger the lie the more will believe it. Cowan, however, wasn't finished and he went on to identify what he called the real blockbuster in the paper. He quotes this section from a paper written

by virologists and published by the CDC and then explains what it means:

> Therefore, we examined the capacity of SARS-CoV-2 to infect and replicate in several common primate and human cell lines, including human adenocarcinoma cells (A549), human liver cells (HUH 7.0), and human embryonic kidney cells (HEK-293T). In addition to Vero E6 and Vero CCL81 cells. ... Each cell line was inoculated at high multiplicity of infection and examined 24h post-infection.
>
> No CPE was observed in any of the cell lines except in Vero cells, which grew to greater than 10 to the 7th power at 24 h post-infection. In contrast, HUH 7.0 and 293T showed only modest viral replication, and A549 cells were incompatible with SARS CoV-2 infection.

Cowan explains that when virologists attempt to prove infection they have three possible 'hosts' or models on which they can test. The first was humans. Exposure to humans was generally not done for ethical reasons and has never been done with SARS-CoV-2 or any coronavirus. The second possible host was animals. Cowan said that forgetting for a moment that they never actually use purified virus when exposing animals they do use solutions that they *claim* contain the virus. Exposure to animals has been done with SARS-CoV-2 in an experiment involving mice and this is what they found: *None of the wild (normal) mice got sick*. In a group of genetically-modified mice, a statistically insignificant number lost weight and had slightly bristled fur, but they experienced nothing like the illness called 'Covid-19'. Cowan said the third method – the one they mostly rely on – is to inoculate solutions they *say* contain the virus onto a variety of tissue cultures. This process had never been shown to kill tissue *unless* the sample material was starved of nutrients and poisoned as *part of the process*. Yes, incredibly, in tissue experiments designed to show the 'virus' is responsible for killing the tissue they starve the tissue of nutrients and add toxic drugs including antibiotics and they do not have control studies to see if it's the starvation and poisoning that is degrading the tissue rather than the 'virus' they allege to be in there somewhere. You want me to pinch you? Yep, I understand. Tom Cowan said this about the whole nonsensical farce as he explains what that quote from the CDC paper really means:

The shocking thing about the above quote is that using their own methods, the virologists found that solutions containing SARS-CoV-2 – even in high amounts – were NOT, I repeat NOT, infective to any of the three human tissue cultures they tested. In plain English, this means they proved, on their terms, that this 'new coronavirus' is not infectious to human beings. It is ONLY infective to monkey kidney cells, and only then when you add two potent drugs (gentamicin and amphotericin), known to be toxic to kidneys, to the mix.

My friends, read this again and again. These virologists, published by the CDC, performed a clear proof, on their terms, showing that the SARS-CoV-2 virus is harmless to human beings. That is the only possible conclusion, but, unfortunately, this result is not even mentioned in their conclusion. They simply say they can provide virus stocks cultured only on monkey Vero cells, thanks for coming.

Cowan concluded: 'If people really understood how this "science" was done, I would hope they would storm the gates and demand honesty, transparency and truth.' Dr Michael Yeadon, former Vice President and Chief Scientific Adviser at drug giant Pfizer has been a vocal critic of the 'Covid vaccine' and its potential for multiple harm. He said in an interview in April, 2021, that 'not one [vaccine] has the virus. He was asked why vaccines normally using a 'dead' version of a disease to activate the immune system were not used for 'Covid' and instead we had the synthetic methods of the 'mRNA Covid vaccine'. Yeadon said that to do the former 'you'd have to have some of [the virus] wouldn't you?' He added: 'No-one's got any – seriously.' Yeadon said that surely they couldn't have fooled the whole world for a year without having a virus, 'but oddly enough ask around – no one's got it'. He didn't know why with all the 'great labs' around the world that the virus had not been isolated – 'Maybe they've been too busy running bad PCR tests and vaccines that people don't need.' What is today called 'science' is not 'science' at all. Science is no longer what is, but whatever people can be manipulated to *believe* that it is. Real science has been hijacked by the Cult to dispense and produce the 'expert scientists' and contentions that suit the agenda of the Cult. How big-time this has happened with the 'Covid' hoax which is entirely based on fake science delivered by fake 'scientists' and fake 'doctors'. The human-caused climate change hoax is also entirely based on fake science delivered by fake 'scientists' and fake 'climate experts'. In both cases real

scientists, climate experts and doctors have their views suppressed and deleted by the Cult-owned science establishment, media and Silicon Valley. This is the 'science' that politicians claim to be 'following' and a common denominator of 'Covid' and climate are Cult psychopaths Bill Gates and his mate Klaus Schwab at the Gates-funded World Economic Forum. But, don't worry, it's all just a coincidence and absolutely nothing to worry about. *Zzzzzzzz*.

What is a 'virus' REALLY?

Dr Tom Cowan is one of many contesting the very existence of viruses let alone that they cause disease. This is understandable when there is no scientific evidence for a disease-causing 'virus'. German virologist Dr Stefan Lanka won a landmark case in 2017 in the German Supreme Court over his contention that there is no such thing as a measles virus. He had offered a big prize for anyone who could prove there is and Lanka won his case when someone sought to claim the money. There is currently a prize of more than 225,000 euros on offer from an Isolate Truth Fund for anyone who can prove the isolation of SARS-CoV-2 and its genetic substance. Lanka wrote in an article headed 'The Misconception Called Virus' that scientists think a 'virus' is causing tissue to become diseased and degraded when in fact it is the *processes they are using* which do that – not a 'virus'. Lanka has done an important job in making this point clear as Cowan did in his analysis of the CDC paper. Lanka says that all claims about viruses as disease-causing pathogens are wrong and based on 'easily recognisable, understandable and verifiable misinterpretations.' Scientists believed they were working with 'viruses' in their laboratories when they were really working with 'typical particles of specific dying tissues or cells …' Lanka said that the tissue decaying process claimed to be caused by a 'virus' still happens when no alleged 'virus' is involved. It's the *process* that does the damage and not a 'virus'. The genetic sample is deprived of nutrients, removed from its energy supply through removal from the body and then doused in toxic antibiotics to remove any bacteria. He confirms again that establishment scientists do not (pinch me)

conduct control experiments to see if this is the case and if they did they would see the claims that 'viruses' are doing the damage is nonsense. He adds that during the measles 'virus' court case he commissioned an independent laboratory to perform just such a control experiment and the result was that the tissues and cells died in the exact same way as with alleged 'infected' material. This is supported by a gathering number of scientists, doctors and researchers who reject what is called 'germ theory' or the belief in the body being infected by contagious sources emitted by other people. Researchers Dawn Lester and David Parker take the same stance in their highly-detailed and sourced book *What Really Makes You Ill – Why everything you thought you knew about disease is wrong* which was recommended to me by a number of medical professionals genuinely seeking the truth. Lester and Parker say there is no provable scientific evidence to show that a 'virus' can be transmitted between people or people and animals or animals and people:

> The definition also claims that viruses are the cause of many diseases, as if this has been definitively proven. But this is not the case; there is no original scientific evidence that definitively demonstrates that any virus is the cause of any disease. The burden of proof for any theory lies with those who proposed it; but none of the existing documents provides 'proof' that supports the claim that 'viruses' are pathogens.

Dr Tom Cowan employs one of his clever analogies to describe the process by which a 'virus' is named as the culprit for a disease when what is called a 'virus' is only material released by cells detoxing themselves from infiltration by chemical or radiation poisoning. The tidal wave of technologically-generated radiation in the 'smart' modern world plus all the toxic food and drink are causing this to happen more than ever. Deluded 'scientists' misread this as a gathering impact of what they wrongly label 'viruses'.

Paper can infect houses

Cowan said in an article for davidicke.com – with his tongue only mildly in his cheek – that he believed he had made a tremendous

discovery that may revolutionise science. He had discovered that small bits of paper are alive, 'well alive-ish', can 'infect' houses, and then reproduce themselves inside the house. The result was that this explosion of growth in the paper inside the house causes the house to explode, blowing it to smithereens. His evidence for this new theory is that in the past months he had carefully examined many of the houses in his neighbourhood and found almost no scraps of paper on the lawns and surrounds of the house. There was an occasional stray label, but nothing more. Then he would return to these same houses a week or so later and with a few, not all of them, particularly the old and decrepit ones, he found to his shock and surprise they were littered with stray bits of paper. He knew then that the paper had infected these houses, made copies of itself, and blew up the house. A young boy on a bicycle at one of the sites told him he had seen a demolition crew using dynamite to explode the house the previous week, but Cowan dismissed this as the idle thoughts of silly boys because 'I was on to something big'. He was on to how 'scientists' mistake genetic material in the detoxifying process for something they call a 'virus'. Cowan said of his house and paper story:

If this sounds crazy to you, it's because it should. This scenario is obviously nuts. But consider this admittedly embellished, for effect, current viral theory that all scientists, medical doctors and virologists currently believe.

He takes the example of the 'novel SARS-Cov2' virus to prove the point. First they take someone with an undefined illness called 'Covid-19' and don't even attempt to find any virus in their sputum. Never mind the scientists still describe how this 'virus', which they have not located attaches to a cell receptor, injects its genetic material, in 'Covid's' case, RNA, into the cell. The RNA once inserted exploits the cell to reproduce itself and makes 'thousands, nay millions, of copies of itself … Then it emerges victorious to claim its next victim':

If you were to look in the scientific literature for proof, actual scientific proof, that uniform SARS-CoV2 viruses have been properly isolated from the sputum of a sick person, that actual spike proteins could be seen protruding from the virus (which has not been found), you would find that such evidence doesn't exist.

If you go looking in the published scientific literature for actual pictures, proof, that these spike proteins or any viral proteins are ever attached to any receptor embedded in any cell membrane, you would also find that no such evidence exists. If you were to look for a video or documented evidence of the intact virus injecting its genetic material into the body of the cell, reproducing itself and then emerging victorious by budding off the cell membrane, you would find that no such evidence exists.

The closest thing you would find is electron micrograph pictures of cellular particles, possibly attached to cell debris, both of which to be seen were stained by heavy metals, a process that completely distorts their architecture within the living organism. This is like finding bits of paper stuck to the blown-up bricks, thereby proving the paper emerged by taking pieces of the bricks on its way out.

The Enders baloney

Cowan describes the 'Covid' story as being just as make-believe as his paper story and he charts back this fantasy to a Nobel Prize winner called John Enders (1897-1985), an American biomedical scientist who has been dubbed 'The Father of Modern Vaccines'. Enders is claimed to have 'discovered' the process of the viral culture which 'proved' that a 'virus' caused measles. Cowan explains how Enders did this 'by using the EXACT same procedure that has been followed by every virologist to find and characterize every new virus since 1954'. Enders took throat swabs from children with measles and immersed them in 2ml of milk. Penicillin (100u/ml) and the antibiotic streptomycin (50,g/ml) were added and the whole mix was centrifuged – rotated at high speed to separate large cellular debris from small particles and molecules as with milk and cream, for example. Cowan says that if the aim is to find little particles of genetic material ('viruses') in the snot from children with measles it would seem that the last thing you would do is mix the snot with other material – milk –that also has genetic material. 'How are you ever going to know whether whatever you found came from the snot or the milk?' He points out that streptomycin is a 'nephrotoxic' or poisonous-to-the-kidney drug. You will see the relevance of that

shortly. Cowan says that it gets worse, much worse, when Enders describes the culture medium upon which the virus 'grows': 'The culture medium consisted of bovine amniotic fluid (90%), beef embryo extract (5%), horse serum (5%), antibiotics and phenol red as an indicator of cell metabolism.' Cowan asks incredulously: 'Did he just say that the culture medium also contained fluids and tissues that are themselves rich sources of genetic material?' The genetic cocktail, or 'medium', is inoculated onto tissue and cells from rhesus monkey *kidney* tissue. This is where the importance of streptomycin comes in and currently-used antimicrobials and other drugs that are *poisonous to kidneys* and used in ALL modern viral cultures (e.g. gentamicin, streptomycin, and amphotericin). Cowan asks: 'How are you ever going to know from this witch's brew where any genetic material comes from as we now have five different sources of rich genetic material in our mix?' Remember, he says, that all genetic material, whether from monkey kidney tissues, bovine serum, milk, etc., is made from the exact same components. The same central question returns: 'How are you possibly going to know that it was the virus that killed the kidney tissue and not the toxic antibiotic and starvation rations on which you are growing the tissue?' John Enders answered the question himself – *you can't*:

A second agent was obtained from an uninoculated culture of monkey kidney cells. The cytopathic changes [death of the cells] it induced in the unstained preparations could not be distinguished with confidence from the viruses isolated from measles.

The death of the cells ('cytopathic changes') happened in exactly the same manner, whether they inoculated the kidney tissue with the measles snot or not, Cowan says. 'This is evidence that the destruction of the tissue, the very proof of viral causation of illness, was not caused by anything in the snot because they saw the same destructive effect when the snot was not even used … the cytopathic, i.e., cell-killing, changes come from the process of the culture itself, not from any virus in any snot, period.' Enders quotes in his 1957 paper a virologist called Ruckle as reporting similar findings 'and in addition has isolated an agent from monkey kidney tissue that is so

far indistinguishable from human measles virus'. In other words, Cowan says, these particles called 'measles viruses' are simply and clearly breakdown products of the starved and poisoned tissue. For measles 'virus' see all 'viruses' including the so-called 'Covid virus'. Enders, the 'Father of Modern Vaccines', also said:

There is a potential risk in employing cultures of primate cells for the production of vaccines composed of attenuated virus, since the presence of other agents possibly latent in primate tissues cannot be definitely excluded by any known method.

Cowan further quotes from a paper published in the journal *Viruses* in May, 2020, while the 'Covid pandemic' was well underway in the media if not in reality. 'EVs' here refers to particles of genetic debris from our own tissues, such as exosomes of which more in a moment: 'The remarkable resemblance between EVs and viruses has caused quite a few problems in the studies focused on the analysis of EVs released during viral infections.' Later the paper adds that to date a reliable method that can actually guarantee a complete separation (of EVs from viruses) DOES NOT EXIST. This was published at a time when a fairy tale 'virus' was claimed in total certainty to be causing a fairy tale 'viral disease' called 'Covid-19' – a fairy tale that was already well on the way to transforming human society in the image that the Cult has worked to achieve for so long. Cowan concludes his article:

To summarize, there is no scientific evidence that pathogenic viruses exist. What we think of as 'viruses' are simply the normal breakdown products of dead and dying tissues and cells. When we are well, we make fewer of these particles; when we are starved, poisoned, suffocated by wearing masks, or afraid, we make more.

There is no engineered virus circulating and making people sick. People in laboratories all over the world are making genetically modified products to make people sick. These are called vaccines. There is no virome, no 'ecosystem' of viruses, viruses are not 8%, 50% or 100 % of our genetic material. These are all simply erroneous ideas based on the misconception called a virus.

What is 'Covid'? Load of bollocks

The background described here by Cowan and Lanka was emphasised in the first video presentation that I saw by Dr Andrew Kaufman when he asked whether the 'Covid virus' was in truth a natural defence mechanism of the body called 'exosomes'. These are released by cells when in states of toxicity – see the same themes returning over and over. They are released ever more profusely as chemical and radiation toxicity increases and think of the potential effect therefore of 5G alone as its destructive frequencies infest the human energetic information field with a gathering pace (5G went online in Wuhan in 2019 as the 'virus' emerged). I'll have more about this later. Exosomes transmit a warning to the rest of the body that 'Houston, we have a problem'. Kaufman presented images of exosomes and compared them with 'Covid' under an electron microscope and the similarity was remarkable. They both attach to the same cell receptors (*claimed* in the case of 'Covid'), contain the same genetic material in the form of RNA or ribonucleic acid, and both are found in 'viral cell cultures' with damaged or dying cells. James Hildreth MD, President and Chief Executive Officer of the Meharry Medical College at Johns Hopkins, said: 'The virus is fully an exosome in every sense of the word.' Kaufman's conclusion was that there is no 'virus': 'This entire pandemic is a completely manufactured crisis … there is no evidence of anyone dying from [this] illness.' Dr Tom Cowan and Sally Fallon Morell, authors of *The Contagion Myth*, published a statement with Dr Kaufman in February, 2021, explaining why the 'virus' does not exist and you can read it that in full in the Appendix.

'Virus' theory can be traced to the 'cell theory' in 1858 of German physician Rudolf Virchow (1821-1920) who contended that disease originates from a single cell infiltrated by a 'virus'. Dr Stefan Lanka said that findings and insights with respect to the structure, function and central importance of tissues in the creation of life, which were already known in 1858, comprehensively refute the cell theory. Virchow ignored them. We have seen the part later played by John Enders in the 1950s and Lanka notes that infection theories were only established as a global dogma through the policies and

eugenics of the Third Reich in Nazi Germany (creation of the same Sabbatian cult behind the 'Covid' hoax). Lanka said: 'Before 1933, scientists dared to contradict this theory; after 1933, these critical scientists were silenced'. Dr Tom Cowan's view is that ill-heath is caused by too much of something, too little of something, or toxification from chemicals and radiation – not contagion. We must also highlight as a major source of the 'virus' theology a man still called the 'Father of Modern Virology' – Thomas Milton Rivers (1888-1962). There is no way given the Cult's long game policy that it was a coincidence for the 'Father of Modern Virology' to be director of the Rockefeller Institute for Medical Research from 1937 to 1956 when he is credited with making the Rockefeller Institute a leader in 'viral research'. Cult Rockefellers were the force behind the creation of Big Pharma 'medicine', established the World Health Organisation in 1948, and have long and close associations with the Gates family that now runs the WHO during the pandemic hoax through mega-rich Cult gofer and psychopath Bill Gates.

Only a Renegade Mind can see through all this bullshit by asking the questions that need to be answered, not taking 'no' or prevarication for an answer, and certainly not hiding from the truth in fear of speaking it. Renegade Minds have always changed the world for the better and they will change this one no matter how bleak it may currently appear to be.

CHAPTER SIX

Sequence of deceit

If you tell the truth, you don't have to remember anything
Mark Twain

Against the background that I have laid out this far the sequence that took us from an invented 'virus' in Cult-owned China in late 2019 to the fascist transformation of human society can be seen and understood in a whole new context.

We were told that a deadly disease had broken out in Wuhan and the world media began its campaign (coordinated by behavioural psychologists as we shall see) to terrify the population into unquestioning compliance. We were shown images of Chinese people collapsing in the street which never happened in the West with what was supposed to be the same condition. In the earliest days when alleged cases and deaths were few the fear register was hysterical in many areas of the media and this would expand into the common media narrative across the world. The real story was rather different, but we were never told that. The Chinese government, one of the Cult's biggest centres of global operation, said they had discovered a new illness with flu-like and pneumonia-type symptoms in a city with such toxic air that it is overwhelmed with flu-like symptoms, pneumonia and respiratory disease. Chinese scientists said it was a new – 'novel' – coronavirus which they called Sars-Cov-2 and that it caused a disease they labelled 'Covid-19'. There was no evidence for this and the 'virus' has never to this day been isolated, purified and its genetic code established from that. It

was from the beginning a computer-generated fiction. Stories of Chinese whistleblowers saying the number of deaths was being supressed or that the 'new disease' was related to the Wuhan bio-lab misdirected mainstream and alternative media into cul-de-sacs to obscure the real truth – there was no 'virus'.

Chinese scientists took genetic material from the lung fluid of just a few people and said they had found a 'new' disease when this material had a wide range of content. There was no evidence for a 'virus' for the very reasons explained in the last two chapters. The 'virus' has never been shown to (a) exist and (b) cause any disease. People were diagnosed on symptoms that are so widespread in Wuhan and polluted China and with a PCR test that can't detect infectious disease. On this farce the whole global scam was sold to the rest of the world which would also diagnose respiratory disease as 'Covid-19' from symptoms alone or with a PCR test not testing for a 'virus'. Flu miraculously disappeared *worldwide* in 2020 and into 2021 as it was redesignated 'Covid-19'. It was really the same old flu with its 'flu-like' symptoms attributed to 'flu-like' 'Covid-19'. At the same time with very few exceptions the Chinese response of draconian lockdown and fascism was the chosen weapon to respond across the West as recommended by the Cult-owned Tedros at the Cult-owned World Health Organization run by the Cult-owned Gates. All was going according to plan. Chinese scientists – everything in China is controlled by the Cult-owned government – compared their contaminated RNA lung-fluid material with other RNA sequences and said it appeared to be just under 80 percent identical to the SARS-CoV-1 'virus' claimed to be the cause of the SARS (severe acute respiratory syndrome) 'outbreak' in 2003. They decreed that because of this the 'new virus' had to be related and they called it SARS-CoV-2. There are some serious problems with this assumption and *assumption* was all it was. Most 'factual' science turns out to be assumptions repeated into everyone-knows-that. A match of under 80-percent is meaningless. Dr Kaufman makes the point that there's a *96 percent* genetic correlation between humans and chimpanzees, but 'no one would say our genetic material is part

of the chimpanzee family'. Yet the Chinese authorities were claiming that a much lower percentage, less than 80 percent, proved the existence of a new 'coronavirus'. For goodness sake human DNA is 60 percent similar to a *banana*.

You are feeling sleepy

The entire 'Covid' hoax is a global Psyop, a psychological operation to program the human mind into believing and fearing a complete fantasy. A crucial aspect of this was what *appeared* to happen in Italy. It was all very well streaming out daily images of an alleged catastrophe in Wuhan, but to the Western mind it was still on the other side of the world in a very different culture and setting. A reaction of 'this could happen to me and my family' was still nothing like as intense enough for the mind-doctors. The Cult needed a Western example to push people over that edge and it chose Italy, one of its major global locations going back to the Roman Empire. An Italian 'Covid' crisis was manufactured in a particular area called Lombardy which just happens to be notorious for its toxic air and therefore respiratory disease. Wuhan, China, déjà vu. An hysterical media told horror stories of Italians dying from 'Covid' in their droves and how Lombardy hospitals were being overrun by a tidal wave of desperately ill people needing treatment after being struck down by the 'deadly virus'. Here was the psychological turning point the Cult had planned. Wow, if this is happening in Italy, the Western mind concluded, this indeed could happen to me and my family. Another point is that Italian authorities responded by following the Chinese blueprint so vehemently recommended by the Cult-owned World Health Organization. They imposed fascistic lockdowns on the whole country viciously policed with the help of surveillance drones sweeping through the streets seeking out anyone who escaped from mass house arrest. Livelihoods were destroyed and psychology unravelled in the way we have witnessed since in all lockdown countries. Crucial to the plan was that Italy responded in this way to set the precedent of suspending freedom and imposing fascism in a 'Western liberal democracy'. I emphasised in an

animated video explanation on davidicke.com posted in the summer of 2020 how important it was to the Cult to expand the Chinese lockdown model across the West. Without this, and the bare-faced lie that non-symptomatic people could still transmit a 'disease' they didn't have, there was no way locking down the whole population, sick and not sick, could be pulled off. At just the right time and with no evidence Cult operatives and gofers claimed that people without symptoms could pass on the 'disease'. In the name of protecting the 'vulnerable' like elderly people, who lockdowns would kill by the tens of thousands, we had for the first time healthy people told to isolate as well as the sick. The great majority of people who tested positive had no symptoms because there was nothing wrong with them. It was just a trick made possible by a test not testing for the 'virus'.

Months after my animated video the Gates-funded Professor Neil Ferguson at the Gates-funded Imperial College confirmed that I was right. He didn't say it in those terms, naturally, but he did say it. Ferguson will enter the story shortly for his outrageously crazy 'computer models' that led to Britain, the United States and many other countries following the Chinese and now Italian methods of response. Put another way, following the Cult script. Ferguson said that SAGE, the UK government's scientific advisory group which has controlled 'Covid' policy from the start, wanted to follow the Chinese lockdown model (while they all continued to work and be paid), but they wondered if they could possibly, in Ferguson's words, 'get away with it in Europe'. 'Get away with it'? Who the hell do these moronic, arrogant people think they are? This appalling man Ferguson said that once Italy went into national lockdown they realised they, too, could mimic China:

> It's a communist one-party state, we said. We couldn't get away with it in Europe, we thought … and then Italy did it. And we realised we could. Behind this garbage from Ferguson is a simple fact: Doing the same as China in every country was the plan from the start and Ferguson's 'models' would play a central role in achieving that. It's just a coincidence, of course, and absolutely nothing to worry your little head about.

Oops, sorry, our mistake

Once the Italian segment of the Psyop had done the job it was designed to do a very different story emerged. Italian authorities revealed that 99 percent of those who had 'died from Covid-19' in Italy had one, two, three, or more 'co-morbidities' or illnesses and health problems that could have ended their life. The US Centers for Disease Control and Prevention (CDC) published a figure of 94 percent for Americans dying of 'Covid' while having other serious medical conditions – on average two to three (some five or six) other potential causes of death. In terms of death from an unproven 'virus' I say it is 100 percent. The other one percent in Italy and six percent in the US would presumably have died from 'Covid's' flu-like symptoms with a range of other possible causes in conjunction with a test not testing for the 'virus'. Fox News reported that even more startling figures had emerged in one US county in which 410 of 422 deaths attributed to 'Covid-19' had other potentially deadly health conditions. The Italian National Health Institute said later that the average age of people dying with a 'Covid-19' diagnosis in Italy was about 81. Ninety percent were over 70 with ten percent over 90. In terms of other reasons to die some 80 percent had two or more chronic diseases with half having three or more including cardiovascular problems, diabetes, respiratory problems and cancer. Why is the phantom 'Covid-19' said to kill overwhelmingly old people and hardly affect the young? Old people continually die of many causes and especially respiratory disease which you can re-diagnose 'Covid-19' while young people die in tiny numbers by comparison and rarely of respiratory disease. Old people 'die of Covid' because they die of other things that can be redesignated 'Covid' and it really is that simple.

Flu has flown

The blueprint was in place. Get your illusory 'cases' from a test not testing for the 'virus' and redesignate other causes of death as 'Covid-19'. You have an instant 'pandemic' from something that is nothing more than a computer-generated fiction. With near-on a

billion people having 'flu-like' symptoms every year the potential was limitless and we can see why flu quickly and apparently miraculously disappeared *worldwide* by being diagnosed 'Covid-19'. The painfully bloody obvious was explained away by the childlike media in headlines like this in the UK '*Independent*': 'Not a single case of flu detected by Public Health England this year as Covid restrictions suppress virus'. I kid you not. The masking, social distancing and house arrest that did not make the 'Covid virus' disappear somehow did so with the 'flu virus'. Even worse the article, by a bloke called Samuel Lovett, suggested that maybe the masking, sanitising and other 'Covid' measures should continue to keep the flu away. With a ridiculousness that disturbs your breathing (it's 'Covid-19') the said Lovett wrote: 'With widespread social distancing and mask-wearing measures in place throughout the UK, the usual routes of transmission for influenza have been blocked.' He had absolutely no evidence to support that statement, but look at the consequences of him acknowledging the obvious. With flu not disappearing at all and only being relabelled 'Covid-19' he would have to contemplate that 'Covid' was a hoax on a scale that is hard to imagine. You need guts and commitment to truth to even go there and that's clearly something Samuel Lovett does not have in abundance. He would never have got it through the editors anyway.

Tens of thousands die in the United States alone every winter from flu including many with pneumonia complications. CDC figures record *45 million* Americans diagnosed with flu in 2017-2018 of which 61,000 died and some reports claim 80,000. Where was the same hysteria then that we have seen with 'Covid-19'? Some 250,000 Americans are admitted to hospital with pneumonia every year with about 50,000 cases proving fatal. About 65 million suffer respiratory disease every year and three million deaths makes this the third biggest cause of death worldwide. You only have to redesignate a portion of all these people 'Covid-19' and you have an instant global pandemic or the *appearance* of one. Why would doctors do this? They are told to do this and all but a few dare not refuse those who must be obeyed. Doctors in general are not researching their own

knowledge and instead take it direct and unquestioned from the authorities that own them and their careers. The authorities say they must now diagnose these symptoms 'Covid-19' and not flu, or whatever, and they do it. Dark suits say put 'Covid-19' on death certificates no matter what the cause of death and the doctors do it. Renegade Minds don't fall for the illusion that doctors and medical staff are all highly-intelligent, highly-principled, seekers of medical truth. *Some are*, but not the majority. They are repeaters, gofers, and yes sir, no sir, purveyors of what the system demands they purvey. The 'Covid' con is not merely confined to diseases of the lungs. Instructions to doctors to put 'Covid-19' on death certificates for anyone dying of *anything* within 28 days (or much more) of a positive test not testing for the 'virus' opened the floodgates. The term dying *with* 'Covid' and not *of* 'Covid' was coined to cover the truth. Whether it was a *with* or an *of* they were all added to the death numbers attributed to the 'deadly virus' compiled by national governments and globally by the Gates-funded Johns Hopkins operation in the United States that was so involved in those 'pandemic' simulations. Fraudulent deaths were added to the ever-growing list of fraudulent 'cases' from false positives from a false test. No wonder Professor Walter Ricciardi, scientific advisor to the Italian minister of health, said after the Lombardy hysteria had done its job that 'Covid' death rates were due to Italy having the second oldest population in the world and to *how hospitals record deaths*:

> The way in which we code deaths in our country is very generous in the sense that all the people who die in hospitals with the coronavirus are deemed to be dying of the coronavirus. On re-evaluation by the National Institute of Health, only 12 per cent of death certificates have shown a direct causality from coronavirus, while 88 per cent of patients who have died have at least one pre-morbidity – many had two or three.

This is extraordinary enough when you consider the propaganda campaign to use Italy to terrify the world, but how can they even say twelve percent were genuine when the 'virus' has not been shown to exist, its 'code' is a computer program, and diagnosis comes from a test not testing for it? As in China, and soon the world, 'Covid-19' in

Italy was a redesignation of diagnosis. Lies and corruption were to become the real 'pandemic' fuelled by a pathetically-compliant medical system taking its orders from the tiny few at the top of their national hierarchy who answered to the World Health Organization which answers to Gates and the Cult. Doctors were told – ordered – to diagnose a particular set of symptoms 'Covid-19' and put that on the death certificate for any cause of death if the patient had tested positive with a test not testing for the virus or had 'Covid' symptoms like the flu. The United States even introduced big financial incentives to manipulate the figures with hospitals receiving £4,600 from the Medicare system for diagnosing someone with regular pneumonia, $13,000 if they made the diagnosis from the same symptoms 'Covid-19' pneumonia, and $39, 000 if they put a 'Covid' diagnosed patient on a ventilator that would almost certainly kill them. A few – painfully and pathetically few – medical whistleblowers revealed (before Cult-owned YouTube deleted their videos) that they had been instructed to 'let the patient crash' and put them straight on a ventilator instead of going through a series of far less intrusive and dangerous methods as they would have done before the pandemic hoax began and the financial incentives kicked in. We are talking cold-blooded murder given that ventilators are so damaging to respiratory systems they are usually the last step before heaven awaits. Renegade Minds never fall for the belief that people in white coats are all angels of mercy and cannot be full-on psychopaths. I have explained in detail in *The Answer* how what I am describing here played out across the world coordinated by the World Health Organization through the medical hierarchies in almost every country.

Medical scientist calls it

Information about the non-existence of the 'virus' began to emerge for me in late March, 2020, and mushroomed after that. I was sent an email by Sir Julian Rose, a writer, researcher, and organic farming promotor, from a medical scientist friend of his in the United States. Even at that early stage in March the scientist was able to explain

how the 'Covid' hoax was being manipulated. He said there were no reliable tests for a specific 'Covid-19 virus' and nor were there any reliable agencies or media outlets for reporting numbers of actual 'Covid-19' cases. We have seen in the long period since then that he was absolutely right. 'Every action and reaction to Covid-19 is based on totally flawed data and we simply cannot make accurate assessments,' he said. Most people diagnosed with 'Covid-19' were showing nothing more than cold and flu-like symptoms 'because most coronavirus strains *are* nothing more than cold/flu-like symptoms'. We had farcical situations like an 84-year-old German man testing positive for 'Covid-19' and his nursing home ordered to quarantine only for him to be found to have a common cold. The scientist described back then why PCR tests and what he called the 'Mickey Mouse test kits' were useless for what they were claimed to be identifying. 'The idea these kits can isolate a specific virus like Covid-19 is nonsense,' he said. Significantly, he pointed out that 'if you want to create a totally false panic about a totally false pandemic – pick a coronavirus'. This is exactly what the Cult-owned Gates, World Economic Forum and Johns Hopkins University did with their Event 201 'simulation' followed by their real-life simulation called the 'pandemic'. The scientist said that all you had to do was select the sickest of people with respiratory-type diseases in a single location – 'say Wuhan' – and administer PCR tests to them. You can then claim that anyone showing 'viral sequences' similar to a coronavirus 'which will inevitably be quite a few' is suffering from a 'new' disease:

> Since you already selected the sickest flu cases a fairly high proportion of your sample will go on to die. You can then say this 'new' virus has a CFR [case fatality rate] higher than the flu and use this to infuse more concern and do more tests which will of course produce more 'cases', which expands the testing, which produces yet more 'cases' and so on and so on. Before long you have your 'pandemic', and all you have done is use a simple test kit trick to convert the worst flu and pneumonia cases into something new that doesn't ACTUALLY EXIST [my emphasis].

He said that you then 'just run the same scam in other countries' and make sure to keep the fear message running high 'so that people

will feel panicky and less able to think critically'. The only problem to overcome was the fact *there is no* actual new deadly pathogen and only regular sick people. This meant that deaths from the 'new deadly pathogen' were going to be way too low for a real new deadly virus pandemic, but he said this could be overcome in the following ways – all of which would go on to happen:

1. You can claim this is just the beginning and more deaths are imminent [you underpin this with fantasy 'computer projections']. Use this as an excuse to quarantine everyone and then claim the quarantine prevented the expected millions of dead.

2. You can [say that people] 'minimizing' the dangers are irresponsible and bully them into not talking about numbers.

3. You can talk crap about made up numbers hoping to blind people with pseudoscience.

4. You can start testing well people (who, of course, will also likely have shreds of coronavirus [RNA] in them) and thus inflate your 'case figures' with 'asymptomatic carriers' (you will of course have to spin that to sound deadly even though any virologist knows the more symptom-less cases you have the less deadly is your pathogen).

The scientist said that if you take these simple steps 'you can have your own entirely manufactured pandemic up and running in weeks'. His analysis made so early in the hoax was brilliantly prophetic of what would actually unfold. Pulling all the information together in these recent chapters we have this is simple 1, 2, 3, of how you can delude virtually the entire human population into believing in a 'virus' that doesn't exist:

- A 'Covid case' is someone who tests positive with a test not testing for the 'virus'.

- A 'Covid death' is someone who dies of *any cause* within 28 days (or much longer) of testing positive with a test not testing for the 'virus.

- Asymptomatic means there is nothing wrong with you, but they claim you can pass on what you don't have to justify locking

down (quarantining) healthy people in totality.

The foundations of the hoax are that simple. A study involving ten million people in Wuhan, published in November, 2020, demolished the whole lie about those without symptoms passing on the 'virus'. They found '300 asymptomatic cases' and traced their contacts to find that not one of them was detected with the 'virus'. 'Asymptomatic' patients and their contacts were isolated for no less than two weeks and nothing changed. I know it's all crap, but if you are going to claim that those without symptoms can transmit 'the virus' then you must produce evidence for that and they never have. Even World Health Organization official Dr Maria Van Kerkhove, head of the emerging diseases and zoonosis unit, said as early as June, 2020, that she doubted the validity of asymptomatic transmission. She said that 'from the data we have, it still seems to be rare that an asymptomatic person actually transmits onward to a secondary individual' and by 'rare' she meant that she couldn't cite any case of asymptomatic transmission.

The Ferguson factor

The problem for the Cult as it headed into March, 2020, when the script had lockdown due to start, was that despite all the manipulation of the case and death figures they still did not have enough people alleged to have died from 'Covid' to justify mass house arrest. This was overcome in the way the scientist described: 'You can claim this is just the beginning and more deaths are imminent … Use this as an excuse to quarantine everyone and then claim the quarantine prevented the expected millions of dead.' Enter one Professor Neil Ferguson, the Gates-funded 'epidemiologist' at the Gates-funded Imperial College in London. Ferguson is Britain's Christian Drosten in that he has a dire record of predicting health outcomes, but is still called upon to advise government on the next health outcome when another 'crisis' comes along. This may seem to be a strange and ridiculous thing to do. Why would you keep turning for policy guidance to people who have a history of being

monumentally wrong? Ah, but it makes sense from the Cult point of view. These 'experts' keep on producing predictions that suit the Cult agenda for societal transformation and so it was with Neil Ferguson as he revealed his horrific (and clearly insane) computer model predictions that allowed lockdowns to be imposed in Britain, the United States and many other countries. Ferguson does not have even an A-level in biology and would appear to have no formal training in computer modelling, medicine or epidemiology, according to Derek Winton, an MSc in Computational Intelligence. He wrote an article somewhat aghast at what Ferguson did which included taking no account of respiratory disease 'seasonality' which means it is far worse in the winter months. Who would have thought that respiratory disease could be worse in the winter? Well, certainly not Ferguson.

The massively China-connected Imperial College and its bizarre professor provided the excuse for the long-incubated Chinese model of human control to travel westward at lightning speed. Imperial College confirms on its website that it collaborates with the Chinese Research Institute; publishes more than 600 research papers every year with Chinese research institutions; has 225 Chinese staff; 2,600 Chinese students – the biggest international group; 7,000 former students living in China which is the largest group outside the UK; and was selected for a tour by China's President Xi Jinping during his state visit to the UK in 2015. The college takes major donations from China and describes itself as the UK's number one university collaborator with Chinese research institutions. The China communist/fascist government did not appear phased by the woeful predictions of Ferguson and Imperial when during the lockdown that Ferguson induced the college signed a five-year collaboration deal with China tech giant Huawei that will have Huawei's indoor 5G network equipment installed at the college's West London tech campus along with an 'AI cloud platform'. The deal includes Chinese sponsorship of Imperial's Venture Catalyst entrepreneurship competition. Imperial is an example of the enormous influence the Chinese government has within British and North American

universities and research centres – and further afield. Up to 200 academics from more than a dozen UK universities are being investigated on suspicion of 'unintentionally' helping the Chinese government build weapons of mass destruction by 'transferring world-leading research in advanced military technology such as aircraft, missile designs and cyberweapons'. Similar scandals have broken in the United States, but it's all a coincidence. Imperial College serves the agenda in many other ways including the promotion of every aspect of the United Nations Agenda 21/2030 (the Great Reset) and produced computer models to show that human-caused 'climate change' is happening when in the real world it isn't. Imperial College is driving the climate agenda as it drives the 'Covid' agenda (both Cult hoaxes) while Patrick Vallance, the UK government's Chief Scientific Adviser on 'Covid', was named Chief Scientific Adviser to the UN 'climate change' conference known as COP26 hosted by the government in Glasgow, Scotland. 'Covid' and 'climate' are fundamentally connected.

Professor Woeful

From Imperial's bosom came Neil Ferguson still advising government despite his previous disasters and it was announced early on that he and other key people like UK Chief Medical Adviser Chris Whitty had caught the 'virus' as the propaganda story was being sold. Somehow they managed to survive and we had Prime Minister Boris Johnson admitted to hospital with what was said to be a severe version of the 'virus' in this same period. His whole policy and demeanour changed when he returned to Downing Street. It's a small world with these government advisors – especially in their communal connections to Gates – and Ferguson had partnered with Whitty to write a paper called 'Infectious disease: Tough choices to reduce Ebola transmission' which involved another scare-story that didn't happen. Ferguson's 'models' predicted that up to150, 000 could die from 'mad cow disease', or BSE, and its version in sheep if it was transmitted to humans. BSE was not transmitted and instead triggered by an organophosphate pesticide used to treat a pest on

cows. Fewer than 200 deaths followed from the human form. Models by Ferguson and his fellow incompetents led to the unnecessary culling of millions of pigs, cattle and sheep in the foot and mouth outbreak in 2001 which destroyed the lives and livelihoods of farmers and their families who had often spent decades building their herds and flocks. Vast numbers of these animals did not have foot and mouth and had no contact with the infection. Another 'expert' behind the cull was Professor Roy Anderson, a computer modeller at Imperial College specialising in the epidemiology of *human*, not animal, disease. Anderson has served on the Bill and Melinda Gates Grand Challenges in Global Health advisory board and chairs another Gates-funded organisation. Gates is everywhere.

In a precursor to the 'Covid' script Ferguson backed closing schools 'for prolonged periods' over the swine flu 'pandemic' in 2009 and said it would affect a third of the world population if it continued to spread at the speed he claimed to be happening. His mates at Imperial College said much the same and a news report said: 'One of the authors, the epidemiologist and disease modeller Neil Ferguson, who sits on the World Health Organisation's emergency committee for the outbreak, said the virus had "full pandemic potential".' Professor Liam Donaldson, the Chris Whitty of his day as Chief Medical Officer, said the worst case could see 30 percent of the British people infected by swine flu with 65,000 dying. Ferguson and Donaldson were indeed proved correct when at the end of the year the number of deaths attributed to swine flu was 392. The term 'expert' is rather liberally applied unfortunately, not least to complete idiots. Swine flu 'projections' were great for GlaxoSmithKline (GSK) as millions rolled in for its Pandemrix influenza vaccine which led to brain damage with children most affected. The British government (taxpayers) paid out more than £60 million in compensation after GSK was given immunity from prosecution. Yet another 'Covid' déjà vu. Swine flu was supposed to have broken out in Mexico, but Dr Wolfgang Wodarg, a German doctor, former member of parliament and critic of the 'Covid' hoax, observed 'the spread of swine flu' in Mexico City at the time. He

said: 'What we experienced in Mexico City was a very mild flu which did not kill more than usual – which killed even fewer people than usual.' Hyping the fear against all the facts is not unique to 'Covid' and has happened many times before. Ferguson is reported to have over-estimated the projected death toll of bird flu (H5N1) by some three million-fold, but bird flu vaccine makers again made a killing from the scare. This is some of the background to the Neil Ferguson who produced the perfectly-timed computer models in early 2020 predicting that half a million people would die in Britain without draconian lockdown and 2.2 million in the United States. Politicians panicked, people panicked, and lockdowns of alleged short duration were instigated to 'flatten the curve' of cases gleaned from a test not testing for the 'virus'. I said at the time that the public could forget the 'short duration' bit. This was an agenda to destroy the livelihoods of the population and force them into mass control through dependency and there was going to be nothing 'short' about it. American researcher Daniel Horowitz described the consequences of the 'models' spewed out by Gates-funded Ferguson and Imperial College:

> What led our government and the governments of many other countries into panic was a single Imperial College of UK study, funded by global warming activists, that predicted 2.2 million deaths if we didn't lock down the country. In addition, the reported 8-9% death rate in Italy scared us into thinking there was some other mutation of this virus that they got, which might have come here.
>
> Together with the fact that we were finally testing and had the ability to actually report new cases, we thought we were headed for a death spiral. But again … we can't flatten a curve if we don't know when the curve started.

How about it *never* started?

Giving them what they want

An investigation by German news outlet *Welt Am Sonntag (World on Sunday)* revealed how in March, 2020, the German government gathered together 'leading scientists from several research institutes and universities' and 'together, they were to produce a [modelling]

paper that would serve as legitimization for further tough political measures'. The Cult agenda was justified by computer modelling not based on evidence or reality; it was specifically constructed to justify the Cult demand for lockdowns all over the world to destroy the independent livelihoods of the global population. All these modellers and everyone responsible for the 'Covid' hoax have a date with a trial like those in Nuremberg after World War Two when Nazis faced the consequences of their war crimes. These corrupt-beyond-belief 'modellers' wrote the paper according to government instructions and it said that that if lockdown measures were lifted then up to one million Germans would die from 'Covid-19' adding that some would die 'agonizingly at home, gasping for breath' unable to be treated by hospitals that couldn't cope. All lies. No matter – it gave the Cult all that it wanted. What did long-time government 'modeller' Neil Ferguson say? If the UK and the United States didn't lockdown half a million would die in Britain and 2.2 million Americans. Anyone see a theme here? 'Modellers' are such a crucial part of the lockdown strategy that we should look into their background and follow the money. Researcher Rosemary Frei produced an excellent article headlined 'The Modelling-paper Mafiosi'. She highlights a guy called John Edmunds, a British epidemiologist, and professor in the Faculty of Epidemiology and Population Health at the London School of Hygiene & Tropical Medicine. He studied at Imperial College. Edmunds is a member of government 'Covid' advisory bodies which have been dictating policy, the New and Emerging Respiratory Virus Threats Advisory Group (NERVTAG) and the Scientific Advisory Group for Emergencies (SAGE).

Ferguson, another member of NERVTAG and SAGE, led the way with the original 'virus' and Edmunds has followed in the 'variant' stage and especially the so-called UK or Kent variant known as the 'Variant of Concern' (VOC) B.1.1.7. He said in a co-written report for the Centre for Mathematical modelling of Infectious Diseases at the London School of Hygiene and Tropical Medicine, with input from the Centre's 'Covid-19' Working Group, that there was 'a realistic

possibility that VOC B.1.1.7 is associated with an increased risk of death compared to non-VOC viruses'. Fear, fear, fear, get the vaccine, fear, fear, fear, get the vaccine. Rosemary Frei reveals that almost all the paper's authors and members of the modelling centre's 'Covid-19' Working Group receive funding from the Bill and Melinda Gates Foundation and/or the associated Gates-funded Wellcome Trust. The paper was published by e-journal *Medr χiv* which only publishes papers not peer-reviewed and the journal was established by an organisation headed by Facebook's Mark Zuckerberg and his missus. What a small world it is. Frei discovered that Edmunds is on the Scientific Advisory Board of the Coalition for Epidemic Preparedness Innovations (CEPI) which was established by the Bill and Melinda Gates Foundation, Klaus Schwab's Davos World Economic Forum and Big Pharma giant Wellcome. CEPI was 'launched in Davos [in 2017] to develop vaccines to stop future epidemics', according to its website. 'Our mission is to accelerate the development of vaccines against emerging infectious diseases and enable equitable access to these vaccines for people during outbreaks.' What kind people they are. Rosemary Frei reveals that Public Health England (PHE) director Susan Hopkins is an author of her organisation's non-peer-reviewed reports on 'new variants'. Hopkins is a professor of infectious diseases at London's Imperial College which is gifted tens of millions of dollars a year by the Bill and Melinda Gates Foundation. Gates-funded modelling disaster Neil Ferguson also co-authors Public Health England reports and he spoke in December, 2020, about the potential danger of the B.1.1.7. 'UK variant' promoted by Gates-funded modeller John Edmunds. When I come to the 'Covid vaccines' the 'new variants' will be shown for what they are – bollocks.

Connections, connections

All these people and modellers are lockdown-obsessed or, put another way, they demand what the Cult demands. Edmunds said in January, 2021, that to ease lockdowns too soon would be a disaster and they had to 'vaccinate much, much, much more widely than the

elderly'. Rosemary Frei highlights that Edmunds is married to Jeanne Pimenta who is described in a LinkedIn profile as director of epidemiology at GlaxoSmithKline (GSK) and she held shares in the company. Patrick Vallance, co-chair of SAGE and the government's Chief Scientific Adviser, is a former executive of GSK and has a deferred bonus of shares in the company worth £600,000. GSK has serious business connections with Bill Gates and is collaborating with mRNA-'vaccine' company CureVac to make 'vaccines' for the new variants that Edmunds is talking about. GSK is planning a 'Covid vaccine' with drug giant Sanofi. Puppet Prime Minister Boris Johnson announced in the spring of 2021 that up to 60 million vaccine doses were to be made at the GSK facility at Barnard Castle in the English North East. Barnard Castle, with a population of just 6,000, was famously visited in breach of lockdown rules in April, 2020, by Johnson aide Dominic Cummings who said that he drove there 'to test his eyesight' before driving back to London. Cummings would be better advised to test his integrity – not that it would take long. The GSK facility had nothing to do with his visit then although I'm sure Patrick Vallance would have been happy to arrange an introduction and some tea and biscuits. Ruthless psychopath Gates has made yet another fortune from vaccines in collaboration with Big Pharma companies and gushes at the phenomenal profits to be made from vaccines – more than a 20-to-1 return as he told one interviewer. Gates also tweeted in December, 2019, with the foreknowledge of what was coming: 'What's next for our foundation? I'm particularly excited about what the next year could mean for one of the best buys in global health: vaccines.'

Modeller John Edmunds is a big promotor of vaccines as all these people appear to be. He's the dean of the London School of Hygiene & Tropical Medicine's Faculty of Epidemiology and Population Health which is primarily funded by the Bill and Melinda Gates Foundation and the Gates-established and funded GAVI vaccine alliance which is the Gates vehicle to vaccinate the world. The organisation Doctors Without Borders has described GAVI as being 'aimed more at supporting drug-industry desires to promote new

products than at finding the most efficient and sustainable means for fighting the diseases of poverty'. But then that's why the psychopath Gates created it. John Edmunds said in a video that the London School of Hygiene & Tropical Medicine is involved in every aspect of vaccine development including large-scale clinical trials. He contends that mathematical modelling can show that vaccines protect individuals and society. That's on the basis of shit in and shit out, I take it. Edmunds serves on the UK Vaccine Network as does Ferguson and the government's foremost 'Covid' adviser, the grim-faced, dark-eyed Chris Whitty. The Vaccine Network says it works 'to support the government to identify and shortlist targeted investment opportunities for the most promising vaccines and vaccine technologies that will help combat infectious diseases with epidemic potential, and to address structural issues related to the UK's broader vaccine infrastructure'. Ferguson is acting Director of the Imperial College Vaccine Impact Modelling Consortium which has funding from the Bill and Melina Gates Foundation and the Gates-created GAVI 'vaccine alliance'. Anyone wonder why these characters see vaccines as the answer to every problem? Ferguson is wildly enthusiastic in his support for GAVI's campaign to vaccine children en masse in poor countries. You would expect someone like Gates who has constantly talked about the need to reduce the population to want to fund vaccines to keep more people alive. I'm sure that's why he does it. The John Edmunds London School of Hygiene & Tropical Medicine (LSHTM) has a Vaccines Manufacturing Innovation Centre which develops, tests and commercialises vaccines. Rosemary Frei writes:

> The vaccines centre also performs affiliated activities like combating 'vaccine hesitancy'. The latter includes the Vaccine Confidence Project. The project's stated purpose is, among other things, 'to provide analysis and guidance for early response and engagement with the public to ensure sustained confidence in vaccines and immunisation'. The Vaccine Confidence Project's director is LSHTM professor Heidi Larson. For more than a decade she's been researching how to combat vaccine hesitancy.

How the bloody hell can blokes like John Edmunds and Neil Ferguson with those connections and financial ties model 'virus' case

and death projections for the government and especially in a way that gives their paymasters like Gates exactly what they want? It's insane, but this is what you find throughout the world.

'Covid' is not dangerous, oops, wait, yes it is

Only days before Ferguson's nightmare scenario made Jackboot Johnson take Britain into a China-style lockdown to save us from a deadly 'virus' the UK government website gov.uk was reporting something very different to Ferguson on a page of official government guidance for 'high consequence infectious diseases (HCID)'. It said this about 'Covid-19':

> As of 19 March 2020, COVID-19 *is no longer considered to be a high consequence infectious diseases (HCID) in the UK* [my emphasis]. The 4 nations public health HCID group made an interim recommendation in January 2020 to classify COVID-19 as an HCID. This was based on consideration of the UK HCID criteria about the virus and the disease with information available during the early stages of the outbreak.
>
> Now that more is known about COVID-19, the public health bodies in the UK have reviewed the most up to date information about COVID-19 against the UK HCID criteria. They have determined that several features have now changed; in particular, more information is available about mortality rates (low overall), and there is now greater clinical awareness and a specific and sensitive laboratory test, the availability of which continues to increase. The Advisory Committee on Dangerous Pathogens (ACDP) is also of the opinion that COVID-19 should no longer be classified as an HCID.

Soon after the government had been exposed for downgrading the risk they upgraded it again and everyone was back to singing from the same Cult hymn book. Ferguson and his fellow Gates clones indicated that lockdowns and restrictions would have to continue until a Gates-funded vaccine was developed. Gates said the same because Ferguson and his like were repeating the Gates script which is the Cult script. 'Flatten the curve' became an ongoing nightmare of continuing lockdowns with periods in between of severe restrictions in pursuit of destroying independent incomes and had nothing to do with protecting health about which the Cult gives not a shit. Why wouldn't Ferguson be pushing a vaccine 'solution' when he's owned by vaccine-obsessive Gates who makes a fortune from them and

when Ferguson heads the Vaccine Impact Modelling Consortium at Imperial College funded by the Gates Foundation and GAVI, the 'vaccine alliance', created by Gates as his personal vaccine promotion operation? To compound the human catastrophe that Ferguson's 'models' did so much to create he was later exposed for breaking his own lockdown rules by having sexual liaisons with his married girlfriend Antonia Staats at his home while she was living at another location with her husband and children. Staats was a 'climate' activist and senior campaigner at the Soros-funded Avaaz which I wouldn't trust to tell me that grass is green. Ferguson had to resign as a government advisor over this hypocrisy in May, 2020, but after a period of quiet he was back being quoted by the ridiculous media on the need for more lockdowns and a vaccine rollout. Other government-advising 'scientists' from Imperial College' held the fort in his absence and said lockdown could be indefinite until a vaccine was found. The Cult script was being sung by the payrolled choir. I said there was no intention of going back to 'normal' when the 'vaccine' came because the 'vaccine' is part of a very different agenda that I will discuss in Human 2.0. Why would the Cult want to let the world go back to normal when destroying that normal forever was the whole point of what was happening? House arrest, closing businesses and schools through lockdown, (un)social distancing and masks all followed the Ferguson fantasy models. Again as I predicted (these people are so predictable) when the 'vaccine' arrived we were told that house arrest, lockdown, (un)social distancing and masks would still have to continue. I will deal with the masks in the next chapter because they are of fundamental importance.

Where's the 'pandemic'?

Any mildly in-depth assessment of the figures revealed what was really going on. Cult-funded and controlled organisations still have genuine people working within them such is the number involved. So it is with Genevieve Briand, assistant program director of the Applied Economics master's degree program at Johns Hopkins

University. She analysed the impact that 'Covid-19' had on deaths from *all* causes in the United States using official data from the CDC for the period from early February to early September, 2020. She found that allegedly 'Covid' *related*-deaths exceeded those from heart disease which she found strange with heart disease always the biggest cause of fatalities. Her research became even more significant when she noted the sudden decline in 2020 of *all* non-'Covid' deaths: 'This trend is completely contrary to the pattern observed in all previous years … the total decrease in deaths by other causes almost exactly equals the increase in deaths by Covid-19.' This was such a game, set and match in terms of what was happening that Johns Hopkins University deleted the article on the grounds that it 'was being used to support false and dangerous inaccuracies about the impact of the pandemic'. No – because it exposed the scam from official CDC figures and this was confirmed when those figures were published in January, 2021. Here we can see the effect of people dying from heart attacks, cancer, road accidents and gunshot wounds – *anything* – having 'Covid-19' on the death certificate along with those diagnosed from 'symptoms' who had even not tested positive with a test not testing for the 'virus'. I am not kidding with the gunshot wounds, by the way. Brenda Bock, coroner in Grand County, Colorado, revealed that two gunshot victims tested positive for the 'virus' within the previous 30 days and were therefore classified as 'Covid deaths'. Bock said: 'These two people had tested positive for Covid, but that's not what killed them. A gunshot wound is what killed them.' She said she had not even finished her investigation when the state listed the gunshot victims as deaths due to the 'virus'. The death and case figures for 'Covid-19' are an absolute joke and yet they are repeated like parrots by the media, politicians and alleged medical 'experts'. The official Cult narrative is the only show in town.

Genevieve Briand found that deaths from all causes were not exceptional in 2020 compared with previous years and a Spanish magazine published figures that said the same about Spain which was a 'Covid' propaganda hotspot at one point. *Discovery Salud*, a

health and medicine magazine, quoted government figures which showed how 17,000 *fewer* people died in Spain in 2020 than in 2019 and more than 26,000 fewer than in 2018. The age-standardised mortality rate for England and Wales when age distribution is taken into account was significantly lower in 2020 than the 1970s, 80s and 90s, and was only the ninth highest since 2000. Where is the 'pandemic'?

Post mortems and autopsies virtually disappeared for 'Covid' deaths amid claims that 'virus-infected' bodily fluids posed a risk to those carrying out the autopsy. This was rejected by renowned German pathologist and forensic doctor Klaus Püschel who said that he and his staff had by then done 150 autopsies on 'Covid' patients with no problems at all. He said they were needed to know why some 'Covid' patients suffered blood clots and not severe respiratory infections. The 'virus' is, after all, called SARS or 'severe acute respiratory syndrome'. I highlighted in the spring of 2020 this phenomenon and quoted New York intensive care doctor Cameron Kyle-Sidell who posted a soon deleted YouTube video to say that they had been told to prepare to treat an infectious disease called 'Covid-19', but that was not what they were dealing with. Instead he likened the lung condition of the most severely ill patients to what you would expect with cabin depressurisation in a plane at 30,000 feet or someone dropped on the top of Everest without oxygen or acclimatisation. I have never said this is not happening to a small minority of alleged 'Covid' patients – I am saying this is not caused by a phantom 'contagious virus'. Indeed Kyle-Sidell said that 'Covid-19' was not the disease they were told was coming their way. 'We are operating under a medical paradigm that is untrue,' he said, and he believed they were treating the wrong disease: 'These people are being slowly starved of oxygen.' Patients would take off their oxygen masks in a state of fear and stress and while they were blue in the face on the brink of death. They did not look like patients dying of pneumonia. You can see why they don't want autopsies when their virus doesn't exist and there is another condition in some people that they don't wish to be uncovered. I should add here that

the 5G system of millimetre waves was being rapidly introduced around the world in 2020 and even more so now as they fire 5G at the Earth from satellites. At 60 gigahertz within the 5G range that frequency interacts with the oxygen molecule and stops people breathing in sufficient oxygen to be absorbed into the bloodstream. They are installing 5G in schools and hospitals. The world is not mad or anything. 5G can cause major changes to the lungs and blood as I detail in *The Answer* and these consequences are labelled 'Covid-19', the alleged symptoms of which can be caused by 5G and other electromagnetic frequencies as cells respond to radiation poisoning.

The 'Covid death' scam

Dr Scott Jensen, a Minnesota state senator and medical doctor, exposed 'Covid' Medicare payment incentives to hospitals and death certificate manipulation. He said he was sent a seven-page document by the US Department of Health 'coaching' him on how to fill out death certificates which had never happened before. The document said that he didn't need to have a laboratory test for 'Covid-19' to put that on the death certificate and that shocked him when death certificates are supposed to be about facts. Jensen described how doctors had been 'encouraged, if not pressured' to make a diagnosis of 'Covid-19' if they thought it was probable or *'presumed*'. No positive test was necessary – not that this would have mattered anyway. He said doctors were told to diagnose 'Covid' by symptoms when these were the same as colds, allergies, other respiratory problems, and certainly with influenza which 'disappeared' in the 'Covid' era. A common sniffle was enough to get the dreaded verdict. Ontario authorities decreed that a single care home resident with *one* symptom from a long list must lead to the isolation of the entire home. Other courageous doctors like Jensen made the same point about death figure manipulation and how deaths by other causes were falling while 'Covid-19 deaths' were rising at the same rate due to re-diagnosis. Their videos rarely survive long on YouTube with its Cult-supporting algorithms courtesy of CEO Susan Wojcicki and her bosses at Google. Figure-tampering was so glaring

and ubiquitous that even officials were letting it slip or outright saying it. UK chief scientific adviser Patrick Vallance said on one occasion that 'Covid' on the death certificate doesn't mean 'Covid' was the cause of death (so why the hell is it there?) and we had the rare sight of a BBC reporter telling the truth when she said: 'Someone could be successfully treated for Covid, in say April, discharged, and then in June, get run over by a bus and die … That person would still be counted as a Covid death in England.' Yet the BBC and the rest of the world media went on repeating the case and death figures as if they were real. Illinois Public Health Director Dr Ngozi Ezike revealed the deceit while her bosses must have been clenching their buttocks:

> If you were in a hospice and given a few weeks to live and you were then found to have Covid that would be counted as a Covid death. [There might be] a clear alternate cause, but it is still listed as a Covid death. So everyone listed as a Covid death doesn't mean that was the cause of the death, but that they had Covid at the time of death.

Yes, a 'Covid virus' never shown to exist and tested for with a test not testing for the 'virus'. In the first period of the pandemic hoax through the spring of 2020 the process began of designating almost everything a 'Covid' death and this has continued ever since. I sat in a restaurant one night listening to a loud conversation on the next table where a family was discussing in bewilderment how a relative who had no symptoms of 'Covid', and had died of a long-term problem, could have been diagnosed a death by the 'virus'. I could understand their bewilderment. If they read this book they will know why this medical fraud has been perpetrated the world over.

Some media truth shock

The media ignored the evidence of death certificate fraud until eventually one columnist did speak out when she saw it first-hand. Bel Mooney is a long-time national newspaper journalist in Britain currently working for the *Daily Mail*. Her article on February 19th, 2021, carried this headline: 'My dad Ted passed three Covid tests

and died of a chronic illness yet he's officially one of Britain's 120,000 victims of the virus and is far from alone ... so how many more are there?' She told how her 99-year-old father was in a care home with a long-standing chronic obstructive pulmonary disease and vascular dementia. Maybe, but he was still aware enough to tell her from the start that there was no 'virus' and he refused the 'vaccine' for that reason. His death was not unexpected given his chronic health problems and Mooney said she was shocked to find that 'Covid-19' was declared the cause of death on his death certificate. She said this was a 'bizarre and unacceptable untruth' for a man with long-time health problems who had tested negative twice at the home for the 'virus'. I was also shocked by this story although not by what she said. I had been highlighting the death certificate manipulation for ten months. It was the confirmation that a professional full-time journalist only realised this was going on when it affected her directly and neither did she know that whether her dad tested positive or negative was irrelevant with the test not testing for the 'virus'. Where had she been? She said she did not believe in 'conspiracy theories' without knowing I'm sure that this and 'conspiracy theorists' were terms put into widespread circulation by the CIA in the 1960s to discredit those who did not accept the ridiculous official story of the Kennedy assassination. A blanket statement of 'I don't believe in conspiracy theories' is always bizarre. The dictionary definition of the term alone means the world is drowning in conspiracies. What she said was even more daft when her dad had just been affected by the 'Covid' conspiracy. Why else does she think that 'Covid-19' was going on the death certificates of people who died of something else?

To be fair once she saw from personal experience what was happening she didn't mince words. Mooney was called by the care home on the morning of February 9th to be told her father had died in his sleep. When she asked for the official cause of death what came back was 'Covid-19'. Mooney challenged this and was told there had been deaths from Covid on the dementia floor (confirmed by a test not testing for the 'virus') so they considered it 'reasonable

to assume'. 'But doctor,' Mooney rightly protested, 'an assumption isn't a diagnosis.' She said she didn't blame the perfectly decent and sympathetic doctor – 'he was just doing his job'. Sorry, but that's *bullshit*. He wasn't doing his job at all. He was putting a false cause of death on the death certificate and that is a criminal offence for which he should be brought to account and the same with the millions of doctors worldwide who have done the same. They were not doing their job they were following orders and that must not wash at new Nuremberg trials any more than it did at the first ones. Mooney's doctor was 'assuming' (presuming) as he was told to, but 'just following orders' makes no difference to his actions. A doctor's job is to serve the patient and the truth, not follow orders, but that's what they have done all over the world and played a central part in making the 'Covid' hoax possible with all its catastrophic consequences for humanity. Shame on them and they must answer for their actions. Mooney said her disquiet worsened when she registered her father's death by telephone and was told by the registrar there had been very many other cases like hers where 'the deceased' had not tested positive for 'Covid' yet it was recorded as the cause of death. The test may not matter, but those involved at their level *think* it matters and it shows a callous disregard for accurate diagnosis. The pressure to do this is coming from the top of the national 'health' pyramids which in turn obey the World Health Organization which obeys Gates and the Cult. Mooney said the registrar agreed that this must distort the national figures adding that 'the strangest thing is that every winter we record countless deaths from flu, and this winter there have been none. Not one!' She asked if the registrar thought deaths from flu were being misdiagnosed and lumped together with 'Covid' deaths. The answer was a 'puzzled yes'. Mooney said that the funeral director said the same about 'Covid' deaths which had nothing to do with 'Covid'. They had lost count of the number of families upset by this and other funeral companies in different countries have had the same experience. Mooney wrote:

The nightly shroud-waving and shocking close-ups of pain imposed on us by the TV news bewildered and terrified the population into eager compliance with lockdowns. We were invited to 'save the NHS' and to grieve for strangers – the real-life loved ones behind those shocking death counts. Why would the public imagine what I now fear, namely that the way Covid-19 death statistics are compiled might make the numbers seem greater than they are?

Oh, just a little bit – like 100 percent.

Do the maths

Mooney asked why a country would wish to skew its mortality figures by wrongly certifying deaths? What had been going on? Well, if you don't believe in conspiracies you will never find the answer which is that *it's a conspiracy*. She did, however, describe what she had discovered as a 'national scandal'. In reality it's a global scandal and happening everywhere. Pillars of this conspiracy were all put into place before the button was pressed with the Drosten PCR protocol and high amplifications to produce the cases and death certificate changes to secure illusory 'Covid' deaths. Mooney notes that normally two doctors were needed to certify a death, with one having to know the patient, and how the rules were changed in the spring of 2020 to allow one doctor to do this. In the same period 'Covid deaths' were decreed to be all cases where Covid-19 was put on the death certificate even without a positive test or any symptoms. Mooney asked: 'How many of the 30,851 (as of January 15) care home resident deaths with Covid-19 on the certificate (32.4 per cent of all deaths so far) were based on an assumption, like that of my father? And what has that done to our national psyche?'All of them is the answer to the first question and it has devastated and dismantled the national psyche, actually the global psyche, on a colossal scale. In the UK case and death data is compiled by organisations like Public Health England (PHE) and the Office for National Statistics (ONS). Mooney highlights the insane policy of counting a death from any cause as 'Covid-19' if this happens within 28 days of a positive test (with a test not testing for the 'virus') and she points out that ONS statistics reflect deaths 'involving Covid' 'or due to Covid' which meant in practice any

death where 'Covid-19' was mentioned on the death certificate. She described the consequences of this fraud:

> Most people will accept the narrative they are fed, so panicky governments here and in Europe witnessed the harsh measures enacted in totalitarian China and jumped into lockdown. Headlines about Covid deaths tolled like the knell that would bring doomsday to us all. Fear stalked our empty streets. Politicians parroted the frankly ridiculous aim of 'zero Covid' and shut down the economy, while most British people agreed that lockdown was essential and (astonishingly to me, as a patriotic Brit) even wanted more restrictions.
>
> For what? Lies on death certificates? Never mind the grim toll of lives ruined, suicides, schools closed, rising inequality, depression, cancelled hospital treatments, cancer patients in a torture of waiting, poverty, economic devastation, loneliness, families kept apart, and so on. How many lives have been lost as a direct result of lockdown?

She said that we could join in a national chorus of shock and horror at reaching the 120,000 death toll which was surely certain to have been totally skewed all along, but what about the human cost of lockdown justified by these 'death figures'? *The British Medical Journal* had reported a 1,493 percent increase in cases of children taken to Great Ormond Street Hospital with abusive head injuries alone and then there was the effect on families:

> Perhaps the most shocking thing about all this is that families have been kept apart – and obeyed the most irrational, changing rules at the whim of government – because they believed in the statistics. They succumbed to fear, which his generation rejected in that war fought for freedom. Dad (God rest his soul) would be angry. And so am I.

Another theme to watch is that in the winter months when there are more deaths from all causes they focus on 'Covid' deaths and in the summer when the British Lung Foundation says respiratory disease plummets by 80 percent they rage on about 'cases'. Either way fascism on population is always the answer.

Nazi eugenics in the 21st century

Elderly people in care homes have been isolated from their families month after lonely month with no contact with relatives and grandchildren who were banned from seeing them. We were told

that lockdown fascism was to 'protect the vulnerable' like elderly people. At the same time Do Not Resuscitate (DNR) orders were placed on their medical files so that if they needed resuscitation it wasn't done and 'Covid-19' went on their death certificates. Old people were not being 'protected' they were being culled – murdered in truth. DNR orders were being decreed for disabled and young people with learning difficulties or psychological problems. The UK Care Quality Commission, a non-departmental body of the Department of Health and Social Care, found that 34 percent of those working in health and social care were pressured into placing 'do not attempt cardiopulmonary resuscitation' orders on 'Covid' patients who suffered from disabilities and learning difficulties without involving the patient or their families in the decision. UK judges ruled that an elderly woman with dementia should have the DNA-manipulating 'Covid vaccine' against her son's wishes and that a man with severe learning difficulties should have the jab despite his family's objections. Never mind that many had already died. The judiciary always supports doctors and government in fascist dictatorships. They wouldn't dare do otherwise. A horrific video was posted showing fascist officers from Los Angeles police forcibly giving the 'Covid' shot to women with special needs who were screaming that they didn't want it. The same fascists are seen giving the jab to a sleeping elderly woman in a care home. This is straight out of the Nazi playbook. Hitler's Nazis committed mass murder of the mentally ill and physically disabled throughout Germany and occupied territories in the programme that became known as Aktion T4, or just T4. Sabbatian-controlled Hitler and his grotesque crazies set out to kill those they considered useless and unnecessary. The Reich Committee for the Scientific Registering of Hereditary and Congenital Illnesses registered the births of babies identified by physicians to have 'defects'. By 1941 alone more than 5,000 children were murdered by the state and it is estimated that in total the number of innocent people killed in Aktion T4 was between 275,000 and 300,000. Parents were told their children had been sent away for 'special treatment' never to return. It is rather pathetic to see claims about plans for new extermination camps being dismissed today

when the same force behind current events did precisely that 80 years ago. Margaret Sanger was a Cult operative who used 'birth control' to sanitise her programme of eugenics. Organisations she founded became what is now Planned Parenthood. Sanger proposed that 'the whole dysgenic population would have its choice of segregation or sterilization'. These included epileptics, 'feeble-minded', and prostitutes. Sanger opposed charity because it perpetuated 'human waste'. She reveals the Cult mentality and if anyone thinks that extermination camps are a 'conspiracy theory' their naivety is touching if breathtakingly stupid.

If you don't believe that doctors can act with callous disregard for their patients it is worth considering that doctors and medical staff agreed to put government-decreed DNR orders on medical files and do nothing when resuscitation is called for. I don't know what you call such people in your house. In mine they are Nazis from the Josef Mengele School of Medicine. Phenomenal numbers of old people have died worldwide from the effects of lockdown, depression, lack of treatment, the 'vaccine' (more later) and losing the will to live. A common response at the start of the manufactured pandemic was to remove old people from hospital beds and transfer them to nursing homes. The decision would result in a mass cull of elderly people in those homes through lack of treatment – *not* 'Covid'. Care home whistleblowers have told how once the 'Covid' era began doctors would not come to their homes to treat patients and they were begging for drugs like antibiotics that often never came. The most infamous example was ordered by New York governor Andrew Cuomo, brother of a moronic CNN host, who amazingly was given an Emmy Award for his handling of the 'Covid crisis' by the ridiculous Wokers that hand them out. Just how ridiculous could be seen in February, 2021, when a Department of Justice and FBI investigation began into how thousands of old people in New York died in nursing homes after being discharged from hospital to make way for 'Covid' patients on Cuomo's say-so – and how he and his staff covered up these facts. This couldn't have happened to a nicer psychopath. Even then there was a 'Covid' spin. Reports said that

thousands of old people who tested positive for 'Covid' in hospital were transferred to nursing homes to both die of 'Covid' and transmit it to others. No – they were in hospital because they were ill and the fact that they tested positive with a test not testing for the 'virus' is irrelevant. They were ill often with respiratory diseases ubiquitous in old people near the end of their lives. Their transfer out of hospital meant that their treatment stopped and many would go on to die.

They're old. Who gives a damn?

I have exposed in the books for decades the Cult plan to cull the world's old people and even to introduce at some point what they call a 'demise pill' which at a certain age everyone would take and be out of here by law. In March, 2021, Spain legalised euthanasia and assisted suicide following the Netherlands, Belgium, Luxembourg and Canada on the Tiptoe to the demise pill. Treatment of old people by many 'care' homes has been a disgrace in the 'Covid' era. There are many, many, caring staff – I know some. There have, however, been legions of stories about callous treatment of old people and their families. Police were called when families came to take their loved ones home in the light of isolation that was killing them. They became prisoners of the state. Care home residents in insane, fascist Ontario, Canada, were not allowed to leave their *room* once the 'Covid' hoax began. UK staff have even wheeled elderly people away from windows where family members were talking with them. Oriana Criscuolo from Stockport in the English North West dropped off some things for her 80-year-old father who has Parkinson's disease and dementia and she wanted to wave to him through a ground-floor window. She was told that was 'illegal'. When she went anyway they closed the curtains in the middle of the day. Oriana said:

> It's just unbelievable. I cannot understand how care home staff – people who are being paid to care – have become so uncaring. Their behaviour is inhumane and cruel. It's beyond belief.

She was right and this was not a one-off. What a way to end your life in such loveless circumstances. UK registered nurse Nicky Millen, a proper old school nurse for 40 years, said that when she started her career care was based on dignity, choice, compassion and empathy. Now she said 'the things that are important to me have gone out of the window.' She was appalled that people were dying without their loved ones and saying goodbye on iPads. Nicky described how a distressed 89-year-old lady stroked her face and asked her 'how many paracetamol would it take to finish me off'. Life was no longer worth living while not seeing her family. Nicky said she was humiliated in front of the ward staff and patients for letting the lady stroke her face and giving her a cuddle. Such is the dehumanisation that the 'Covid' hoax has brought to the surface. Nicky worked in care homes where patients told her they were being held prisoner. 'I want to live until I die', one said to her. 'I had a lady in tears because she hadn't seen her great-grandson.' Nicky was compassionate old school meeting psychopathic New Normal. She also said she had worked on a 'Covid' ward with no 'Covid' patients. Jewish writer Shai Held wrote an article in March, 2020, which was headlined 'The Staggering, Heartless Cruelty Toward the Elderly'. What he described was happening from the earliest days of lockdown. He said 'the elderly' were considered a group and not unique individuals (the way of the Woke). Shai Held said:

> Notice how the all-too-familiar rhetoric of dehumanization works: 'The elderly' are bunched together as a faceless mass, all of them considered culprits and thus effectively deserving of the suffering the pandemic will inflict upon them. Lost entirely is the fact that the elderly are individual human beings, each with a distinctive face and voice, each with hopes and dreams, memories and regrets, friendships and marriages, loves lost and loves sustained.

'The elderly' have become another dehumanised group for which anything goes and for many that has resulted in cold disregard for their rights and their life. The distinctive face that Held talks about is designed to be deleted by masks until everyone is part of a faceless mass.

'War-zone' hospitals myth

Again and again medical professionals have told me what was really going on and how hospitals 'overrun like war zones' according to the media were virtually empty. The mantra from medical whistleblowers was please don't use my name or my career is over. Citizen journalists around the world sneaked into hospitals to film evidence exposing the 'war-zone' lie. They really *were* largely empty with closed wards and operating theatres. I met a hospital worker in my town on the Isle of Wight during the first lockdown in 2020 who said the only island hospital had never been so quiet. Lockdown was justified by the psychopaths to stop hospitals being overrun. At the same time that the island hospital was near-empty the military arrived here to provide *extra beds*. It was all propaganda to ramp up the fear to ensure compliance with fascism as were never-used temporary hospitals with thousands of beds known as Nightingales and never-used make-shift mortuaries opened by the criminal UK government. A man who helped to install those extra island beds attributed to the army said they were never used and the hospital was empty. Doctors and nurses 'stood around talking or on their phones, wandering down to us to see what we were doing'. There were no masks or social distancing. He accused the useless local island paper, the *County Press*, of 'pumping the fear as if our hospital was overrun and we only have one so it should have been'. He described ambulances parked up with crews outside in deck chairs. When his brother called an ambulance he was told there was a two-hour backlog which he called 'bullshit'. An old lady on the island fell 'and was in a bad way', but a caller who rang for an ambulance was told the situation wasn't urgent enough. Ambulance stations were working under capacity while people would hear ambulances with sirens blaring driving through the streets. When those living near the stations realised what was going on they would follow them as they left, circulated around an urban area with the sirens going, and then came back without stopping. All this was to increase levels of fear and the same goes for the 'ventilator shortage crisis' that cost tens of millions for hastily produced ventilators never to be used.

Ambulance crews that agreed to be exploited in this way for fear propaganda might find themselves a mirror. I wish them well with that. Empty hospitals were the obvious consequence of treatment and diagnoses of non-'Covid' conditions cancelled and those involved handed a death sentence. People have been dying at home from undiagnosed and untreated cancer, heart disease and other life-threatening conditions to allow empty hospitals to deal with a 'pandemic' that wasn't happening.

Death of the innocent

'War-zones' have been laying off nursing staff, even doctors where they can. There was no work for them. Lockdown was justified by saving lives and protecting the vulnerable they were actually killing with DNR orders and preventing empty hospitals being 'overrun'. In Britain the mantra of stay at home to 'save the NHS' was everywhere and across the world the same story was being sold when it was all lies. Two California doctors, Dan Erickson and Artin Massihi at Accelerated Urgent Care in Bakersfield, held a news conference in April, 2020, to say that intensive care units in California were 'empty, essentially', with hospitals shutting floors, not treating patients and laying off doctors. The California health system was working at minimum capacity 'getting rid of doctors because we just don't have the volume'. They said that people with conditions such as heart disease and cancer were not coming to hospital out of fear of 'Covid-19'. Their video was deleted by Susan Wojcicki's Cult-owned YouTube after reaching five million views. Florida governor Ron Desantis, who rejected the severe lockdowns of other states and is being targeted for doing so, said that in March, 2020, every US governor was given models claiming they would run out of hospital beds in days. That was never going to happen and the 'modellers' knew it. Deceit can be found at every level of the system. Urgent children's operations were cancelled including fracture repairs and biopsies to spot cancer. Eric Nicholls, a consultant paediatrician, said 'this is obviously concerning and we need to return to normal operating and to increase capacity as soon as possible'. Psychopaths

in power were rather less concerned *because* they are psychopaths. Deletion of urgent care and diagnosis has been happening all over the world and how many kids and others have died as a result of the actions of these cold and heartless lunatics dictating 'health' policy? The number must be stratospheric. Richard Sullivan, professor of cancer and global health at King's College London, said people feared 'Covid' more than cancer such was the campaign of fear. 'Years of lost life will be quite dramatic', Sullivan said, with 'a huge amount of avoidable mortality'. Sarah Woolnough, executive director for policy at Cancer Research UK, said there had been a 75 percent drop in urgent referrals to hospitals by family doctors of people with suspected cancer. Sullivan said that 'a lot of services have had to scale back – we've seen a dramatic decrease in the amount of elective cancer surgery'. Lockdown deaths worldwide has been absolutely fantastic with the *New York Post* reporting how data confirmed that 'lockdowns end more lives than they save':

> There was a sharp decline in visits to emergency rooms and an increase in fatal heart attacks because patients didn't receive prompt treatment. Many fewer people were screened for cancer. Social isolation contributed to excess deaths from dementia and Alzheimer's.
>
> Researchers predicted that the social and economic upheaval would lead to tens of thousands of "deaths of despair" from drug overdoses, alcoholism and suicide. As unemployment surged and mental-health and substance-abuse treatment programs were interrupted, the reported levels of anxiety, depression and suicidal thoughts increased dramatically, as did alcohol sales and fatal drug overdoses.

This has been happening while nurses and other staff had so much time on their hands in the 'war-zones' that Tic-Tok dancing videos began appearing across the Internet with medical staff dancing around in empty wards and corridors as people died at home from causes that would normally have been treated in hospital.

Mentions in dispatches

One brave and truth-committed whistleblower was Louise Hampton, a call handler with the UK NHS who made a viral Internet video saying she had done 'fuck all' during the 'pandemic'

which was 'a load of bollocks'. She said that 'Covid-19' was rebranded flu and of course she lost her job. This is what happens in the medical and endless other professions now when you tell the truth. Louise filmed inside 'war-zone' accident and emergency departments to show they were empty and I mean *empty* as in no one there. The mainstream media could have done the same and blown the gaff on the whole conspiracy. They haven't to their eternal shame. Not that most 'journalists' seem capable of manifesting shame as with the psychopaths they slavishly repeat without question. The relative few who were admitted with serious health problems were left to die alone with no loved ones allowed to see them because of 'Covid' rules and they included kids dying without the comfort of mum and dad at their bedside while the evil behind this couldn't give a damn. It was all good fun to them. A Scottish NHS staff nurse publicly quit in the spring of 2021 saying: 'I can no longer be part of the lies and the corruption by the government.' She said hospitals 'aren't full, the beds aren't full, beds have been shut, wards have been shut'. Hospitals were never busy throughout 'Covid'. The staff nurse said that Nicola Sturgeon, tragically the leader of the Scottish government, was on television saying save the hospitals and the NHS – 'but the beds are empty' and 'we've not seen flu, we always see flu every year'. She wrote to government and spoke with her union Unison (the unions are Cult-compromised and *useless*, but nothing changed. Many of her colleagues were scared of losing their jobs if they spoke out as they wanted to. She said nursing staff were being affected by wearing masks all day and 'my head is splitting every shift from wearing a mask'. The NHS is part of the fascist tyranny and must be dismantled so we can start again with human beings in charge. (Ironically, hospitals were reported to be busier again when official 'Covid' cases *fell* in spring/summer of 2021 and many other conditions required treatment at the same time as *the fake vaccine rollout*.)

I will cover the 'Covid vaccine' scam in detail later, but it is another indicator of the sickening disregard for human life that I am highlighting here. The DNA-manipulating concoctions do not fulfil

the definition of a 'vaccine', have never been used on humans before and were given only emergency approval because trials were not completed and they continued using the unknowing public. The result was what a NHS senior nurse with responsibility for 'vaccine' procedure said was 'genocide'. She said the 'vaccines' were not 'vaccines'. They had not been shown to be safe and claims about their effectiveness by drug companies were 'poetic licence'. She described what was happening as a 'horrid act of human annihilation'. The nurse said that management had instigated a policy of not providing a Patient Information Leaflet (PIL) before people were 'vaccinated' even though health care professionals are supposed to do this according to protocol. Patients should also be told that they are taking part in an ongoing clinical trial. Her challenges to what is happening had seen her excluded from meetings and ridiculed in others. She said she was told to 'watch my step … or I would find myself surplus to requirements'. The nurse, who spoke anonymously in fear of her career, said she asked her NHS manager why he/she was content with taking part in genocide against those having the 'vaccines'. The reply was that everyone had to play their part and to 'put up, shut up, and get it done'. Government was 'leaning heavily' on NHS management which was clearly leaning heavily on staff. This is how the global 'medical' hierarchy operates and it starts with the Cult and its World Health Organization.

She told the story of a doctor who had the Pfizer jab and when questioned had no idea what was in it. The doctor had never read the literature. We have to stop treating doctors as intellectual giants when so many are moral and medical pygmies. The doctor did not even know that the 'vaccines' were not fully approved or that their trials were ongoing. They were, however, asking their patients if they minded taking part in follow-ups for research purposes – yes, the *ongoing clinical trial*. The nurse said the doctor's ignorance was not rare and she had spoken to a hospital consultant who had the jab without any idea of the background or that the 'trials' had not been completed. Nurses and pharmacists had shown the same ignorance.

'My NHS colleagues have forsaken their duty of care, broken their code of conduct – Hippocratic Oath – and have been brainwashed just the same as the majority of the UK public through propaganda …' She said she had not been able to recruit a single NHS colleague, doctor, nurse or pharmacist to stand with her and speak out. Her union had refused to help. She said that if the genocide came to light she would not hesitate to give evidence at a Nuremberg-type trial against those in power who could have affected the outcomes but didn't.

And all for what?

To put the nonsense into perspective let's say the 'virus' does exist and let's go completely crazy and accept that the official manipulated figures for cases and deaths are accurate. *Even then* a study by Stanford University epidemiologist Dr John Ioannidis published on the World Health Organization website produced an average infection to fatality rate of … *0.23 percent!* Ioannidis said: 'If one could sample equally from all locations globally, the median infection fatality rate might even be substantially lower than the 0.23% observed in my analysis.' For healthy people under 70 it was … *0.05 percent*! This compares with the 3.4 percent claimed by the Cult-owned World Health Organization when the hoax was first played and maximum fear needed to be generated. An updated Stanford study in April, 2021, put the 'infection' to 'fatality' rate at just 0.15 percent. Another team of scientists led by Megan O'Driscoll and Henrik Salje studied data from 45 countries and published their findings on the Nature website. For children and young people the figure is so small it virtually does not register although authorities will be hyping dangers to the young when they introduce DNA-manipulating 'vaccines' for children. The O'Driscoll study produced an average infection-fatality figure of 0.003 for children from birth to four; 0.001 for 5 to 14; 0.003 for 15 to 19; and it was still only 0.456 up to 64. To claim that children must be 'vaccinated' to protect them from 'Covid' is an obvious lie and so there must be another reason and there is. What's more the average age of a 'Covid' death is akin

to the average age that people die in general. The average age of death in England is about 80 for men and 83 for women. The average age of death from alleged 'Covid' is between 82 and 83. California doctors, Dan Erickson and Artin Massihi, said at their April media conference that projection models of millions of deaths had been 'woefully inaccurate'. They produced detailed figures showing that Californians had a 0.03 chance of dying from 'Covid' based on the number of people who tested positive (with a test not testing for the 'virus'). Erickson said there was a 0.1 percent chance of dying from 'Covid' in the *state* of New York, not just the city, and a 0.05 percent chance in Spain, a centre of 'Covid-19' hysteria at one stage. The Stanford studies supported the doctors' data with fatality rate estimates of 0.23 and 0.15 percent. How close are these figures to my estimate of *zero*? Death-rate figures claimed by the World Health Organization at the start of the hoax were some 15 times higher. The California doctors said there was no justification for lockdowns and the economic devastation they caused. Everything they had ever learned about quarantine was that you quarantine the *sick* and not the healthy. They had never seen this before and it made no medical sense.

Why in the in the light of all this would governments and medical systems the world over say that billions must go under house arrest; lose their livelihood; in many cases lose their mind, their health and their life; force people to wear masks dangerous to health and psychology; make human interaction and even family interaction a criminal offence; ban travel; close restaurants, bars, watching live sport, concerts, theatre, and any activity involving human togetherness and discourse; and closing schools to isolate children from their friends and cause many to commit suicide in acts of hopelessness and despair? The California doctors said lockdown consequences included increased child abuse, partner abuse, alcoholism, depression, and other impacts they were seeing every day. Who would do that to the entire human race if not mentally-ill psychopaths of almost unimaginable extremes like Bill Gates? We must face the reality of what we are dealing with and come out of

denial. Fascism and tyranny are made possible only by the target population submitting and acquiescing to fascism and tyranny. The whole of human history shows that to be true. Most people naively and unquestioning believed what they were told about a 'deadly virus' and meekly and weakly submitted to house arrest. Those who didn't believe it – at least in total – still submitted in fear of the consequences of not doing so. For the rest who wouldn't submit draconian fines have been imposed, brutal policing by psychopaths *for* psychopaths, and condemnation from the meek and weak who condemn the Pushbackers on behalf of the very force that has them, too, in its gunsights. 'Pathetic' does not even begin to suffice. Britain's brainless 'Health' Secretary Matt Hancock warned anyone lying to border officials about returning from a list of 'hotspot' countries could face a jail sentence of up to ten years which is more than for racially-aggravated assault, incest and attempting to have sex with a child under 13. Hancock is a lunatic, but he has the state apparatus behind him in a Cult-led chain reaction and the same with UK 'Vaccine Minister' Nadhim Zahawi, a prominent member of the mega-Cult secret society, Le Cercle, which featured in my earlier books. The Cult enforces its will on governments and medical systems; government and medical systems enforce their will on business and police; business enforces its will on staff who enforce it on customers; police enforce the will of the Cult on the population and play their essential part in creating a world of fascist control that their own children and grandchildren will have to live in their entire lives. It is a hierarchical pyramid of imposition and acquiescence and, yes indeedy, of clinical insanity.

Does anyone bright enough to read this book have to ask what the answer is? I think not, but I will reveal it anyway in the fewest of syllables: Tell the psychos and their moronic lackeys to fuck off and let's get on with our lives. We are many – They are few.

CHAPTER SEVEN

War on your mind

One believes things because one has been conditioned to believe them
Aldous Huxley, *Brave New World*

I have described the 'Covid' hoax as a 'Psyop' and that is true in every sense and on every level in accordance with the definition of that term which is psychological warfare. Break down the 'Covid pandemic' to the foundation themes and it is psychological warfare on the human individual and collective mind.

The same can be said for the entire human belief system involving every subject you can imagine. Huxley was right in his contention that people believe what they are conditioned to believe and this comes from the repetition throughout their lives of the same falsehoods. They spew from government, corporations, media and endless streams of 'experts' telling you what the Cult wants you to believe and often believing it themselves (although *far* from always). 'Experts' are rewarded with 'prestigious' jobs and titles and as agents of perceptual programming with regular access to the media. The Cult has to control the narrative – control *information* – or they lose control of the vital, crucial, without-which-they-cannot-prevail public perception of reality. The foundation of that control today is the Internet made possible by the Defense Advanced Research Projects Agency (DARPA), the incredibly sinister technological arm of the Pentagon. The Internet is the result of military technology.

DARPA openly brags about establishing the Internet which has been a long-term project to lasso the minds of the global population. I have said for decades the plan is to control information to such an extreme that eventually no one would see or hear anything that the Cult does not approve. We are closing in on that end with ferocious censorship since the 'Covid' hoax began and in my case it started back in the 1990s in terms of books and speaking venues. I had to create my own publishing company in 1995 precisely because no one else would publish my books even then. I think they're all still running.

Cult Internet

To secure total control of information they needed the Internet in which pre-programmed algorithms can seek out 'unclean' content for deletion and even stop it being posted in the first place. The Cult had to dismantle print and non-Internet broadcast media to ensure the transfer of information to the appropriate-named 'Web' – a critical expression of the *Cult* web. We've seen the ever-quickening demise of traditional media and control of what is left by a tiny number of corporations operating worldwide. Independent journalism in the mainstream is already dead and never was that more obvious than since the turn of 2020. The Cult wants all information communicated via the Internet to globally censor and allow the plug to be pulled any time. Lockdowns and forced isolation has meant that communication between people has been through electronic means and no longer through face-to-face discourse and discussion. Cult psychopaths have targeted the bars, restaurants, sport, venues and meeting places in general for this reason. None of this is by chance and it's to stop people gathering in any kind of privacy or number while being able to track and monitor all Internet communications and block them as necessary. Even private messages between individuals have been censored by these fascists that control Cult fronts like Facebook, Twitter, Google and YouTube which are all officially run by Sabbatian place-people and from the background by higher-level Sabbatian place people.

Facebook, Google, Amazon and their like were seed-funded and supported into existence with money-no-object infusions of funds either directly or indirectly from DARPA and CIA technology arm In-Q-Tel. The Cult plays the long game and prepares very carefully for big plays like 'Covid'. Amazon is another front in the psychological war and pretty much controls the global market in book sales and increasingly publishing. Amazon's limitless funds have deleted fantastic numbers of independent publishers to seize global domination on the way to deciding which books can be sold and circulated and which cannot. Moves in that direction are already happening. Amazon's leading light Jeff Bezos is the grandson of Lawrence Preston Gise who worked with DARPA predecessor ARPA. Amazon has big connections to the CIA and the Pentagon. The plan I have long described went like this:

1. Employ military technology to establish the Internet.

2. Sell the Internet as a place where people can freely communicate without censorship and allow that to happen until the Net becomes the central and irreversible pillar of human society. If the Internet had been highly censored from the start many would have rejected it.

3. Fund and manipulate major corporations into being to control the circulation of information on your Internet using cover stories about geeks in garages to explain how they came about. Give them unlimited funds to expand rapidly with no need to make a profit for years while non-Cult companies who need to balance the books cannot compete. You know that in these circumstances your Googles, YouTubes, Facebooks and Amazons are going to secure near monopolies by either crushing or buying up the opposition.

4. Allow freedom of expression on both the Internet and communication platforms to draw people in until the Internet is the central and irreversible pillar of human society and your communication corporations have reached a stage of near monopoly domination.

5. Then unleash your always-planned frenzy of censorship on the basis of 'where else are you going to go?' and continue to expand that until nothing remains that the Cult does not want its human targets to see.

The process was timed to hit the 'Covid' hoax to ensure the best chance possible of controlling the narrative which they knew they had to do at all costs. They were, after all, about to unleash a 'deadly virus' that didn't really exist. If you do that in an environment of free-flowing information and opinion you would be dead in the

water before you could say Gates is a psychopath. The network was in place through which the Cult-created-and-owned World Health Organization could dictate the 'Covid' narrative and response policy slavishly supported by Cult-owned Internet communication giants and mainstream media while those telling a different story were censored. Google, YouTube, Facebook and Twitter openly announced that they would do this. What else would we expect from Cult-owned operations like Facebook which former executives have confirmed set out to make the platform more addictive than cigarettes and coldly manipulates emotions of its users to sow division between people and groups and scramble the minds of the young? If Zuckerberg lives out the rest of his life without going to jail for crimes against humanity, and most emphatically against the young, it will be a travesty of justice. Still, no matter, cause and effect will catch up with him eventually and the same with Sergey Brin and Larry Page at Google with its CEO Sundar Pichai who fix the Google search results to promote Cult narratives and hide the opposition. Put the same key words into Google and other search engines like DuckDuckGo and you will see how different results can be. Wikipedia is another intensely biased 'encyclopaedia' which skews its content to the Cult agenda. YouTube links to Wikipedia's version of 'Covid' and 'climate change' on video pages in which experts in their field offer a different opinion (even that is increasingly rare with Wojcicki censorship). Into this 'Covid' silence-them network must be added government media censors, sorry 'regulators', such as Ofcom in the UK which imposed tyrannical restrictions on British broadcasters that had the effect of banning me from ever appearing. Just to debate with me about my evidence and views on 'Covid' would mean breaking the fascistic impositions of Ofcom and its CEO career government bureaucrat Melanie Dawes. Gutless British broadcasters tremble at the very thought of fascist Ofcom.

Psychos behind 'Covid'

The reason for the 'Covid' catastrophe in all its facets and forms can be seen by whom and what is driving the policies worldwide in such a coordinated way. Decisions are not being made to protect health, but to target psychology. The dominant group guiding and 'advising' government policy are not medical professionals. They are psychologists and behavioural scientists. Every major country has its own version of this phenomenon and I'll use the British example to show how it works. In many ways the British version has been affecting the wider world in the form of the huge behaviour manipulation network in the UK which operates in other countries. The network involves private companies, government, intelligence and military. The Cabinet Office is at the centre of the government 'Covid' Psyop and part-owns, with 'innovation charity' Nesta, the Behavioural Insights Team (BIT) which claims to be independent of government but patently isn't. The BIT was established in 2010 and its job is to manipulate the psyche of the population to acquiesce to government demands and so much more. It is also known as the 'Nudge Unit', a name inspired by the 2009 book by two ultra-Zionists, Cass Sunstein and Richard Thaler, called *Nudge: Improving Decisions About Health, Wealth, and Happiness*. The book, as with the Behavioural Insights Team, seeks to 'nudge' behaviour (manipulate it) to make the public follow patterns of action and perception that suit those in authority (the Cult). Sunstein is so skilled at this that he advises the World Health Organization and the UK Behavioural Insights Team and was Administrator of the White House Office of Information and Regulatory Affairs in the Obama administration. Biden appointed him to the Department of Homeland Security – another ultra-Zionist in the fold to oversee new immigration laws which is another policy the Cult wants to control. Sunstein is desperate to silence anyone exposing conspiracies and co-authored a 2008 report on the subject in which suggestions were offered to ban 'conspiracy theorizing' or impose 'some kind of tax, financial or otherwise, on those who disseminate such theories'. I guess a psychiatrist's chair is out of the question?

Sunstein's mate Richard Thaler, an 'academic affiliate' of the UK Behavioural Insights Team, is a proponent of 'behavioural economics' which is defined as the study of 'the effects of psychological, cognitive, emotional, cultural and social factors on the decisions of individuals and institutions'. Study the effects so they can be manipulated to be what you want them to be. Other leading names in the development of behavioural economics are ultra-Zionists Daniel Kahneman and Robert J. Shiller and they, with Thaler, won the Nobel Memorial Prize in Economic Sciences for their work in this field. The Behavioural Insights Team is operating at the heart of the UK government and has expanded globally through partnerships with several universities including Harvard, Oxford, Cambridge, University College London (UCL) and Pennsylvania. They claim to have 'trained' (reframed) 20,000 civil servants and run more than 750 projects involving 400 randomised controlled trials in dozens of countries' as another version of mind reframers Common Purpose. BIT works from its office in New York with cities and their agencies, as well as other partners, across the United States and Canada – this is a company part-owned by the British government Cabinet Office. An executive order by President Cult-servant Obama established a US Social and Behavioral Sciences Team in 2015. They all have the same reason for being and that's to brainwash the population directly and by brainwashing those in positions of authority.

'Covid' mind game

Another prime aspect of the UK mind-control network is the 'independent' [joke] Scientific Pandemic Insights Group on Behaviours (SPI-B) which 'provides behavioural science advice aimed at anticipating and helping people adhere to interventions that are recommended by medical or epidemiological experts'. That means manipulating public perception and behaviour to do whatever government tells them to do. It's disgusting and if they really want the public to be 'safe' this lot should all be under lock and key. According to the government website SPI-B consists of

'behavioural scientists, health and social psychologists, anthropologists and historians' and advises the Whitty-Vallance-led Scientific Advisory Group for Emergencies (SAGE) which in turn advises the government on 'the science' (it doesn't) and 'Covid' policy. When politicians say they are being guided by 'the science' this is the rabble in each country they are talking about and that 'science' is dominated by behaviour manipulators to enforce government fascism through public compliance. The Behaviour Insight Team is headed by psychologist David Solomon Halpern, a visiting professor at King's College London, and connects with a national and global web of other civilian and military organisations as the Cult moves towards its goal of fusing them into one fascistic whole in every country through its 'Fusion Doctrine'. The behaviour manipulation network involves, but is not confined to, the Foreign Office; National Security Council; government communications headquarters (GCHQ); MI5; MI6; the Cabinet Office-based Media Monitoring Unit; and the Rapid Response Unit which 'monitors digital trends to spot emerging issues; including misinformation and disinformation; and identifies the best way to respond'.

There is also the 77th Brigade of the UK military which operates like the notorious Israeli military's Unit 8200 in manipulating information and discussion on the Internet by posing as members of the public to promote the narrative and discredit those who challenge it. Here we have the military seeking to manipulate *domestic* public opinion while the Nazis in government are fine with that. Conservative Member of Parliament Tobias Ellwood, an advocate of lockdown and control through 'vaccine passports', is a Lieutenant Colonel reservist in the 77th Brigade which connects with the military operation jHub, the 'innovation centre' for the Ministry of Defence and Strategic Command. jHub has also been involved with the civilian National Health Service (NHS) in 'symptom tracing' the population. The NHS is a key part of this mind control network and produced a document in December, 2020, explaining to staff how to use psychological manipulation with different groups and ages to get them to have the DNA-manipulating 'Covid vaccine'

that's designed to cumulatively rewrite human genetics. The document, called 'Optimising Vaccination Roll Out – Do's and Dont's for all messaging, documents and "communications" in the widest sense', was published by NHS England and the NHS Improvement *Behaviour Change Unit* in partnership with Public Health England and Warwick Business School. I hear the mantra about 'save the NHS' and 'protect the NHS' when we need to scrap the NHS and start again. The current version is far too corrupt, far too anti-human and totally compromised by Cult operatives and their assets. UK government broadcast media censor Ofcom will connect into this web – as will the BBC with its tremendous Ofcom influence – to control what the public see and hear and dictate mass perception. Nuremberg trials must include personnel from all these organisations.

The fear factor

The 'Covid' hoax has led to the creation of the UK Cabinet Office-connected Joint Biosecurity Centre (JBC) which is officially described as providing 'expert advice on pandemics' using its independent [all Cult operations are 'independent'] analytical function to provide real-time analysis about infection outbreaks to identify and respond to outbreaks of Covid-19'. Another role is to advise the government on a response to spikes in infections – 'for example by closing schools or workplaces in local areas where infection levels have risen'. Put another way, promoting the Cult agenda. The Joint Biosecurity Centre is modelled on the Joint Terrorism Analysis Centre which analyses intelligence to set 'terrorism threat levels' and here again you see the fusion of civilian and military operations and intelligence that has led to military intelligence producing documents about 'vaccine hesitancy' and how it can be combated. Domestic civilian matters and opinions should not be the business of the military. The Joint Biosecurity Centre is headed by Tom Hurd, director general of the Office for Security and Counter-Terrorism from the establishment-to-its-fingertips Hurd family. His father is former Foreign Secretary Douglas Hurd. How coincidental that Tom

Hurd went to the elite Eton College and Oxford University with Boris Johnson. Imperial College with its ridiculous computer modeller Neil Ferguson will connect with this gigantic web that will itself interconnect with similar set-ups in other major and not so major countries. Compared with this Cult network the politicians, be they Boris Johnson, Donald Trump or Joe Biden, are bit-part players 'following the science'. The network of psychologists was on the 'Covid' case from the start with the aim of generating maximum fear of the 'virus' to ensure compliance by the population. A government behavioural science group known as SPI-B produced a paper in March, 2020, for discussion by the main government science advisory group known as SAGE. It was headed 'Options for increasing adherence to social distancing measures' and it said the following in a section headed 'Persuasion':

- A substantial number of people still do not feel sufficiently personally threatened; it could be that they are reassured by the low death rate in their demographic group, although levels of concern may be rising. Having a good understanding of the risk has been found to be positively associated with adoption of COVID-19 social distancing measures in Hong Kong.

- The perceived level of personal threat needs to be increased among those who are complacent, using hard-hitting evaluation of options for increasing social distancing emotional messaging. To be effective this must also empower people by making clear the actions they can take to reduce the threat.

- Responsibility to others: There seems to be insufficient understanding of, or feelings of responsibility about, people's role in transmitting the infection to others … Messaging about actions need to be framed positively in terms of protecting oneself and the community, and increase confidence that they will be effective.

- Some people will be more persuaded by appeals to play by the rules, some by duty to the community, and some to personal risk.

> All these different approaches are needed. The messaging also needs to take account of the realities of different people's lives. Messaging needs to take account of the different motivational levers and circumstances of different people.

All this could be achieved the SPI-B psychologists said by *using the media to increase the sense of personal threat* which translates as terrify the shit out of the population, including children, so they all do what we want. That's not happened has it? Those excuses for 'journalists' who wouldn't know journalism if it bit them on the arse (the great majority) have played their crucial part in serving this Cult-government Psyop to enslave their own kids and grandkids. How they live with themselves I have no idea. The psychological war has been underpinned by constant government 'Covid' propaganda in almost every television and radio ad break, plus the Internet and print media, which has pounded out the fear with taxpayers footing the bill for their own programming. The result has been people terrified of a 'virus' that doesn't exist or one with a tiny fatality rate even if you believe it does. People walk down the street and around the shops wearing face-nappies damaging their health and psychology while others report those who refuse to be that naïve to the police who turn up in their own face-nappies. I had a cameraman come to my flat and he was so frightened of 'Covid' he came in wearing a mask and refused to shake my hand in case he caught something. He had – naïveitis – and the thought that he worked in the mainstream media was both depressing and made his behaviour perfectly explainable. The fear which has gripped the minds of so many and frozen them into compliance has been carefully cultivated by these psychologists who are really psychopaths. If lives get destroyed and a lot of young people commit suicide it shows our plan is working. SPI-B then turned to compulsion on the public to comply. 'With adequate preparation, rapid change can be achieved', it said. Some countries had introduced mandatory self-isolation on a wide scale without evidence of major public unrest and a large majority of the UK's population appeared to be supportive of more coercive measures with 64 percent of adults saying they would

support putting London under a lockdown (watch the 'polls' which are designed to make people believe that public opinion is in favour or against whatever the subject in hand).

For 'aggressive protective measures' to be effective, the SPI-B paper said, special attention should be devoted to those population groups that are more at risk. Translated from the Orwellian this means making the rest of population feel guilty for not protecting the 'vulnerable' such as old people which the Cult and its agencies were about to kill on an industrial scale with lockdown, lack of treatment and the Gates 'vaccine'. Psychopath psychologists sold their guilt-trip so comprehensively that Los Angeles County Supervisor Hilda Solis reported that children were apologising (from a distance) to their parents and grandparents for bringing 'Covid' into their homes and getting them sick. '… These apologies are just some of the last words that loved ones will ever hear as they die alone,' she said. Gut-wrenchingly Solis then used this childhood tragedy to tell children to stay at home and 'keep your loved ones alive'. Imagine heaping such potentially life-long guilt on a kid when it has absolutely nothing to do with them. These people are deeply disturbed and the psychologists behind this even more so.

Uncivil war – divide and rule

Professional mind-controllers at SPI-B wanted the media to increase a sense of responsibility to others (do as you're told) and promote 'positive messaging' for those actions while in contrast to invoke 'social disapproval' by the unquestioning, obedient, community of anyone with a mind of their own. Again the compliant Goebbels-like media obliged. This is an old, old, trick employed by tyrannies the world over throughout human history. You get the target population to keep the target population in line – *your* line. SPI-B said this could 'play an important role in preventing anti-social behaviour or discouraging failure to enact pro-social behaviour'. For 'anti-social' in the Orwellian parlance of SPI-B see any behaviour that government doesn't approve. SPI-B recommendations said that 'social disapproval' should be accompanied by clear messaging and

promotion of strong collective identity – hence the government and celebrity mantra of 'we're all in this together'. Sure we are. The mind doctors have such contempt for their targets that they think some clueless comedian, actor or singer telling them to do what the government wants will be enough to win them over. We have had UK comedian Lenny Henry, actor Michael Caine and singer Elton John wheeled out to serve the propagandists by urging people to have the DNA-manipulating 'Covid' non-'vaccine'. The role of Henry and fellow black celebrities in seeking to coax a 'vaccine' reluctant black community into doing the government's will was especially stomach-turning. An emotion-manipulating script and carefully edited video featuring these black 'celebs' was such an insult to the intelligence of black people and where's the self-respect of those involved selling their souls to a fascist government agenda? Henry said he heard black people's 'legitimate worries and concerns', but people must 'trust the facts' when they were doing exactly that by not having the 'vaccine'. They had to include the obligatory reference to Black Lives Matter with the line … 'Don't let coronavirus cost even more black lives – because we matter'. My god, it was pathetic. 'I know the vaccine is safe and what it does.' How? 'I'm a comedian and it says so in my script.'

SPI-B said social disapproval needed to be carefully managed to avoid victimisation, scapegoating and misdirected criticism, but they knew that their 'recommendations' would lead to exactly that and the media were specifically used to stir-up the divide-and-conquer hostility. Those who conform like good little baa, baas, are praised while those who have seen through the tidal wave of lies are 'Covidiots'. The awake have been abused by the fast asleep for not conforming to fascism and impositions that the awake know are designed to endanger their health, dehumanise them, and tear asunder the very fabric of human society. We have had the curtain-twitchers and morons reporting neighbours and others to the face-nappied police for breaking 'Covid rules' with fascist police delighting in posting links and phone numbers where this could be done. The Cult cannot impose its will without a compliant police

and military or a compliant population willing to play their part in enslaving themselves and their kids. The words of a pastor in Nazi Germany are so appropriate today:

First they came for the socialists and I did not speak out because I was not a socialist.

Then they came for the trade unionists and I did not speak out because I was not a trade unionist.

Then they came for the Jews and I did not speak out because I was not a Jew.

Then they came for me and there was no one left to speak for me.

Those who don't learn from history are destined to repeat it and so many are.

'Covid' rules: Rewiring the mind

With the background laid out to this gigantic national and global web of psychological manipulation we can put 'Covid' rules into a clear and sinister perspective. Forget the claims about protecting health. 'Covid' rules are about dismantling the human mind, breaking the human spirit, destroying self-respect, and then putting Humpty Dumpty together again as a servile, submissive slave. Social isolation through lockdown and distancing have devastating effects on the human psyche as the psychological psychopaths well know and that's the real reason for them. Humans need contact with each other, discourse, closeness and touch, or they eventually, and literarily, go crazy. Masks, which I will address at some length, fundamentally add to the effects of isolation and the Cult agenda to dehumanise and de-individualise the population. To do this while knowing – in fact *seeking* – this outcome is the very epitome of evil and psychologists involved in this *are* the epitome of evil. They must like all the rest of the Cult demons and their assets stand trial for crimes against humanity on a scale that defies the imagination. Psychopaths in uniform use isolation to break enemy troops and agents and make them subservient and submissive to tell what they know. The technique is rightly considered a form of torture and

torture is most certainly what has been imposed on the human population.

Clinically-insane American psychologist Harry Harlow became famous for his isolation experiments in the 1950s in which he separated baby monkeys from their mothers and imprisoned them for months on end in a metal container or 'pit of despair'. They soon began to show mental distress and depression as any idiot could have predicted. Harlow put other monkeys in steel chambers for three, six or twelve months while denying them any contact with animals or humans. He said that the effects of total social isolation for six months were 'so devastating and debilitating that we had assumed initially that twelve months of isolation would not produce any additional decrement'; but twelve months of isolation 'almost obliterated the animals socially'. This is what the Cult and its psychopaths are doing to you and your children. Even monkeys in partial isolation in which they were not allowed to form relationships with other monkeys became 'aggressive and hostile, not only to others, but also towards their own bodies'. We have seen this in the young as a consequence of lockdown. UK government psychopaths launched a public relations campaign telling people not to hug each other even after they received the 'Covid-19 vaccine' which we were told with more lies would allow a return to 'normal life'. A government source told *The Telegraph*: 'It will be along the lines that it is great that you have been vaccinated, but if you are going to visit your family and hug your grandchildren there is a chance you are going to infect people you love.' The source was apparently speaking from a secure psychiatric facility. Janet Lord, director of Birmingham University's Institute of Inflammation and Ageing, said that parents and grandparents should avoid hugging their children. Well, how can I put it, Ms Lord? Fuck off. Yep, that'll do.

Destroying the kids – where are the parents?

Observe what has happened to people enslaved and isolated by lockdown as suicide and self-harm has soared worldwide,

particularly among the young denied the freedom to associate with their friends. A study of 49,000 people in English-speaking countries concluded that almost half of young adults are at clinical risk of mental health disorders. A national survey in America of 1,000 currently enrolled high school and college students found that 5 percent reported attempting suicide during the pandemic. Data from the US CDC's National Syndromic Surveillance Program from January 1st to October 17th, 2020, revealed a *31 percent* increase in mental health issues among adolescents aged 12 to 17 compared with 2019. The CDC reported that America in general suffered the biggest drop in life expectancy since World War Two as it fell by a year in the first half of 2020 as a result of 'deaths of despair' – overdoses and suicides. Deaths of despair have leapt by more than 20 percent during lockdown and include the highest number of fatal overdoses ever recorded in a single year – 81,000. Internet addiction is another consequence of being isolated at home which lowers interest in physical activities as kids fall into inertia and what's the point? Children and young people are losing hope and giving up on life, sometimes literally. A 14-year-old boy killed himself in Maryland because he had 'given up' when his school district didn't reopen; an 11-year-old boy shot himself during a zoom class; a teenager in Maine succumbed to the isolation of the 'pandemic' when he ended his life after experiencing a disrupted senior year at school. Children as young as nine have taken their life and all these stories can be repeated around the world. Careers are being destroyed before they start and that includes those in sport in which promising youngsters have not been able to take part. The plan of the psycho-psychologists is working all right. Researchers at Cambridge University found that lockdowns cause significant harm to children's mental health. Their study was published in the *Archives of Disease in Childhood*, and followed 168 children aged between 7 and 11. The researchers concluded:

> During the UK lockdown, children's depression symptoms have increased substantially, relative to before lockdown. The scale of this effect has direct relevance for the continuation of different elements of lockdown policy, such as complete or partial school closures …

… Specifically, we observed a statistically significant increase in ratings of depression, with a medium-to-large effect size. Our findings emphasise the need to incorporate the potential impact of lockdown on child mental health in planning the ongoing response to the global pandemic and the recovery from it.

Not a chance when the Cult's psycho-psychologists were getting exactly what they wanted. The UK's Royal College of Paediatrics and Child Health has urged parents to look for signs of eating disorders in children and young people after a three to four fold increase. Specialists say the 'pandemic' is a major reason behind the rise. You don't say. The College said isolation from friends during school closures, exam cancellations, loss of extra-curricular activities like sport, and an increased use of social media were all contributory factors along with fears about the virus (psycho-psychologists again), family finances, and students being forced to quarantine. Doctors said young people were becoming severely ill by the time they were seen with 'Covid' regulations reducing face-to-face consultations. Nor is it only the young that have been devastated by the psychopaths. Like all bullies and cowards the Cult is targeting the young, elderly, weak and infirm. A typical story was told by a British lady called Lynn Parker who was not allowed to visit her husband in 2020 for the last ten and half months of his life 'when he needed me most' between March 20th and when he died on December 19th. This vacates the criminal and enters the territory of evil. The emotional impact on the immune system alone is immense as are the number of people of all ages worldwide who have died as a result of Cult-demanded, Gates-demanded, lockdowns.

Isolation is torture

The experience of imposing solitary confinement on millions of prisoners around the world has shown how a large percentage become 'actively psychotic and/or acutely suicidal'. Social isolation has been found to trigger 'a specific psychiatric syndrome, characterized by hallucinations; panic attacks; overt paranoia; diminished impulse control; hypersensitivity to external stimuli; and difficulties with thinking, concentration and memory'. Juan Mendez,

a United Nations rapporteur (investigator), said that isolation is a form of torture. Research has shown that even after isolation prisoners find it far more difficult to make social connections and I remember chatting to a shop assistant after one lockdown who told me that when her young son met another child again he had no idea how to act or what to do. Hannah Flanagan, Director of Emergency Services at Journey Mental Health Center in Dane County, Wisconsin, said: 'The specificity about Covid social distancing and isolation that we've come across as contributing factors to the suicides are really new to us this year.' But they are not new to those that devised them. They are getting the effect they want as the population is psychologically dismantled to be rebuilt in a totally different way. Children and the young are particularly targeted. They will be the adults when the full-on fascist AI-controlled technocracy is planned to be imposed and they are being prepared to meekly submit. At the same time older people who still have a memory of what life was like before – and how fascist the new normal really is – are being deleted. You are going to see efforts to turn the young against the old to support this geriatric genocide. Hannah Flanagan said the big increase in suicide in her county proved that social isolation is not only harmful, but deadly. Studies have shown that isolation from others is one of the main risk factors in suicide and even more so with women. Warnings that lockdown could create a 'perfect storm' for suicide were ignored. After all this was one of the *reasons* for lockdown. Suicide, however, is only the most extreme of isolation consequences. There are many others. Dr Dhruv Khullar, assistant professor of healthcare policy at Weill Cornell Medical College, said in a *New York Times* article in 2016 long before the fake 'pandemic':

> A wave of new research suggests social separation is bad for us. Individuals with less social connection have disrupted sleep patterns, altered immune systems, more inflammation and higher levels of stress hormones. One recent study found that isolation increases the risk of heart disease by 29 percent and stroke by 32 percent. Another analysis that pooled data from 70 studies and 3.4 million people found that socially isolated individuals had a 30 percent higher risk of dying in the next seven years, and that this effect was largest in middle age.

Loneliness can accelerate cognitive decline in older adults, and isolated individuals are twice as likely to die prematurely as those with more robust social interactions. These effects start early: Socially isolated children have significantly poorer health 20 years later, even after controlling for other factors. All told, loneliness is as important a risk factor for early death as obesity and smoking.

There you have proof from that one article alone four years before 2020 that those who have enforced lockdown, social distancing and isolation knew what the effect would be and that is even more so with professional psychologists that have been driving the policy across the globe. We can go back even further to the years 2000 and 2003 and the start of a major study on the effects of isolation on health by Dr Janine Gronewold and Professor Dirk M. Hermann at the University Hospital in Essen, Germany, who analysed data on 4,316 people with an average age of 59 who were recruited for the long-term research project. They found that socially isolated people are more than 40 percent more likely to have a heart attack, stroke, or other major cardiovascular event and nearly 50 percent more likely to die from any cause. Given the financial Armageddon unleashed by lockdown we should note that the study found a relationship between increased cardiovascular risk and lack of financial support. After excluding other factors social isolation was still connected to a 44 percent increased risk of cardiovascular problems and a 47 percent increased risk of death by any cause. Lack of financial support was associated with a 30 percent increase in the risk of cardiovascular health events. Dr Gronewold said it had been known for some time that feeling lonely or lacking contact with close friends and family can have an impact on physical health and the study had shown that having strong social relationships is of high importance for heart health. Gronewold said they didn't understand yet why people who are socially isolated have such poor health outcomes, but this was obviously a worrying finding, particularly during these times of prolonged social distancing. Well, it can be explained on many levels. You only have to identify the point in the body where people feel loneliness and missing people they are parted from – it's in the centre of the chest where they feel the ache of loneliness and the ache of missing people. 'My heart aches for

you' … 'My heart aches for some company.' I will explain this more in the chapter Escaping Wetiko, but when you realise that the body is the mind – they are expressions of each other – the reason why state of the mind dictates state of the body becomes clear.

American psychologist Ranjit Powar was highlighting the effects of lockdown isolation as early as April, 2020. She said humans have evolved to be social creatures and are wired to live in interactive groups. Being isolated from family, friends and colleagues could be unbalancing and traumatic for most people and could result in short or even long-term psychological and physical health problems. An increase in levels of anxiety, aggression, depression, forgetfulness and hallucinations were possible psychological effects of isolation. 'Mental conditions may be precipitated for those with underlying pre-existing susceptibilities and show up in many others without any pre-condition.' Powar said personal relationships helped us cope with stress and if we lost this outlet for letting off steam the result can be a big emotional void which, for an average person, was difficult to deal with. 'Just a few days of isolation can cause increased levels of anxiety and depression' – so what the hell has been the effect on the global population of *18 months* of this at the time of writing? Powar said: 'Add to it the looming threat of a dreadful disease being repeatedly hammered in through the media and you have a recipe for many shades of mental and physical distress.' For those with a house and a garden it is easy to forget that billions have had to endure lockdown isolation in tiny overcrowded flats and apartments with nowhere to go outside. The psychological and physical consequences of this are unimaginable and with lunatic and abusive partners and parents the consequences have led to tremendous increases in domestic and child abuse and alcoholism as people seek to shut out the horror. Ranjit Powar said:

> Staying in a confined space with family is not all a rosy picture for everyone. It can be extremely oppressive and claustrophobic for large low-income families huddled together in small single-room houses. Children here are not lucky enough to have many board/electronic games or books to keep them occupied.

Add to it the deep insecurity of running out of funds for food and basic necessities. On the other hand, there are people with dysfunctional family dynamics, such as domineering, abusive or alcoholic partners, siblings or parents which makes staying home a period of trial. Incidence of suicide and physical abuse against women has shown a worldwide increase. Heightened anxiety and depression also affect a person's immune system, making them more susceptible to illness.

To think that Powar's article was published on April 11th, 2020.

Six-feet fantasy

Social (unsocial) distancing demanded that people stay six feet or two metres apart. UK government advisor Robert Dingwall from the New and Emerging Respiratory Virus Threats Advisory Group said in a radio interview that the two-metre rule was 'conjured up out of nowhere' and was not based on science. No, it was not based on *medical* science, but it didn't come out of nowhere. The distance related to *psychological* science. Six feet/two metres was adopted in many countries and we were told by people like the criminal Anthony Fauci and his ilk that it was founded on science. Many schools could not reopen because they did not have the space for six-feet distancing. Then in March, 2021, after a year of six-feet 'science', a study published in the *Journal of Infectious Diseases* involving more than 500,000 students and almost 100,000 staff over 16 weeks revealed no significant difference in 'Covid' cases between six feet and three feet and Fauci changed his tune. Now three feet was okay. There is no difference between six feet and three *inches* when there is no 'virus' and they got away with six feet for psychological reasons for as long as they could. I hear journalists and others talk about 'unintended consequences' of lockdown. They are not *unintended* at all; they have been coldly-calculated for a specific outcome of human control and that's why super-psychopaths like Gates have called for them so vehemently. Super-psychopath psychologists have demanded them and psychopathic or clueless, spineless, politicians have gone along with them by 'following the science'. But it's not science at all. 'Science' is not what is; it's only what people can be manipulated to believe it is. The whole 'Covid' catastrophe is

founded on mind control. Three word or three statement mantras issued by the UK government are a well-known mind control technique and so we've had 'Stay home/protect the NHS/save lives', 'Stay alert/control the virus/save lives' and 'hands/face/space'. One of the most vocal proponents of extreme 'Covid' rules in the UK has been Professor Susan Michie, a member of the British Communist Party, who is not a medical professional. Michie is the director of the Centre for Behaviour Change at University College London. She is a *behavioural psychologist* and another filthy rich 'Marxist' who praised China's draconian lockdown. She was known by fellow students at Oxford University as 'Stalin's nanny' for her extreme Marxism. Michie is an influential member of the UK government's Scientific Advisory Group for Emergencies (SAGE) and behavioural manipulation groups which have dominated 'Covid' policy. She is a consultant adviser to the World Health Organization on 'Covid-19' and behaviour. Why the hell are lockdowns anything to do with her when they are claimed to be about health? Why does a behavioural psychologist from a group charged with changing the behaviour of the public want lockdown, human isolation and mandatory masks? Does that question really need an answer? Michie *absolutely* has to explain herself before a Nuremberg court when humanity takes back its world again and even more so when you see the consequences of masks that she demands are compulsory. This is a Michie classic:

> The benefits of getting primary school children to wear masks is that regardless of what little degree of transmission is occurring in those age groups it could help normalise the practice. Young children wearing masks may be more likely to get their families to accept masks.

Those words alone should carry a prison sentence when you ponder on the callous disregard for children involved and what a statement it makes about the mind and motivations of Susan Michie. What a lovely lady and what she said there encapsulates the mentality of the psychopaths behind the 'Covid' horror. Let us compare what Michie said with a countrywide study in Germany published at researchsquare.com involving 25,000 school children and 17,854 health complaints submitted by parents. Researchers

found that masks are harming children physically, psychologically, and behaviourally with 24 health issues associated with mask wearing. They include: shortness of breath (29.7%); dizziness (26.4%); increased headaches (53%); difficulty concentrating (50%); drowsiness or fatigue (37%); and malaise (42%). Nearly a third of children experienced more sleep issues than before and a quarter developed new fears. Researchers found health issues and other impairments in 68 percent of masked children covering their faces for an average of 4.5 hours a day. Hundreds of those taking part experienced accelerated respiration, tightness in the chest, weakness, and short-term impairment of consciousness. A reminder of what Michie said again:

> The benefits of getting primary school children to wear masks is that regardless of what little degree of transmission is occurring in those age groups it could help normalise the practice. Young children wearing masks may be more likely to get their families to accept masks.

Psychopaths in government and psychology now have children and young people – plus all the adults – wearing masks for hours on end while clueless teachers impose the will of the psychopaths on the young they should be protecting. What the hell are parents doing?

Cult lab rats

We have some schools already imposing on students microchipped buzzers that activate when they get 'too close' to their pals in the way they do with lab rats. How apt. To the Cult and its brain-dead servants our children *are* lab rats being conditioned to be unquestioning, dehumanised slaves for the rest of their lives. Children and young people are being weaned and frightened away from the most natural human instincts including closeness and touch. I have tracked in the books over the years how schools were banning pupils from greeting each other with a hug and the whole Cult-induced Me Too movement has terrified men and boys from a relaxed and natural interaction with female friends and work colleagues to the point where many men try never to be in a room

alone with a woman that's not their partner. Airhead celebrities have as always played their virtue-signalling part in making this happen with their gross exaggeration. For every monster like Harvey Weinstein there are at least tens of thousands of men that don't treat women like that; but everyone must be branded the same and policy changed for them as well as the monster. I am going to be using the word 'dehumanise' many times in this chapter because that is what the Cult is seeking to do and it goes very deep as we shall see. Don't let them kid you that social distancing is planned to end one day. That's not the idea. We are seeing more governments and companies funding and producing wearable gadgets to keep people apart and they would not be doing that if this was meant to be short-term. A tech start-up company backed by GCHQ, the British Intelligence and military surveillance headquarters, has created a social distancing wrist sensor that alerts people when they get too close to others. The CIA has also supported tech companies developing similar devices. The wearable sensor was developed by Tended, one of a number of start-up companies supported by GCHQ (see the CIA and DARPA). The device can be worn on the wrist or as a tag on the waistband and will vibrate whenever someone wearing the device breaches social distancing and gets anywhere near natural human contact. The company had a lucky break in that it was developing a distancing sensor when the 'Covid' hoax arrived which immediately provided a potentially enormous market. How fortunate. The government in big-time Cult-controlled Ontario in Canada is investing $2.5 million in wearable contact tracing technology that 'will alert users if they may have been exposed to the Covid-19 in the workplace and will beep or vibrate if they are within six feet of another person'. Facedrive Inc., the technology company behind this, was founded in 2016 with funding from the Ontario Together Fund and obviously they, too, had a prophet on the board of directors. The human surveillance and control technology is called TraceSCAN and would be worn by the human cyborgs in places such as airports, workplaces, construction sites, care homes and … *schools*.

I emphasise schools with children and young people the prime targets. You know what is planned for society as a whole if you keep your eyes on the schools. They have always been places where the state program the next generation of slaves to be its compliant worker-ants – or Woker-ants these days; but in the mist of the 'Covid' madness they have been transformed into mind laboratories on a scale never seen before. Teachers and head teachers are just as programmed as the kids – often more so. Children are kept apart from human interaction by walk lanes, classroom distancing, staggered meal times, masks, and the rolling-out of buzzer systems. Schools are now physically laid out as a laboratory maze for lab-rats. Lunatics at a school in Anchorage, Alaska, who should be prosecuted for child abuse, took away desks and forced children to kneel (know your place) on a mat for five hours a day while wearing a mask and using their chairs as a desk. How this was supposed to impact on a 'virus' only these clinically insane people can tell you and even then it would be clap-trap. The school banned recess (interaction), art classes (creativity), and physical exercise (getting body and mind moving out of inertia). Everyone behind this outrage should be in jail or better still a mental institution. The behavioural manipulators are all for this dystopian approach to schools. Professor Susan Michie, the mind-doctor and British Communist Party member, said it was wrong to say that schools were safe. They had to be made so by 'distancing', masks and ventilation (sitting all day in the cold). I must ask this lady round for dinner on a night I know I am going to be out and not back for weeks. She probably wouldn't be able to make it, anyway, with all the visits to her own psychologist she must have block-booked.

Masking identity

I know how shocking it must be for you that a behaviour manipulator like Michie wants everyone to wear masks which have long been a feature of mind-control programs like the infamous MKUltra in the United States, but, there we are. We live and learn. I spent many years from 1996 to right across the millennium

researching mind control in detail on both sides of the Atlantic and elsewhere. I met a large number of mind-control survivors and many had been held captive in body and mind by MKUltra. MK stands for mind-control, but employs the German spelling in deference to the Nazis spirited out of Germany at the end of World War Two by Operation Paperclip in which the US authorities, with help from the Vatican, transported Nazi mind-controllers and engineers to America to continue their work. Many of them were behind the creation of NASA and they included Nazi scientist and SS officer Wernher von Braun who swapped designing V-2 rockets to bombard London with designing the Saturn V rockets that powered the NASA moon programme's Apollo craft. I think I may have mentioned that the Cult has no borders. Among Paperclip escapees was Josef Mengele, the Angel of Death in the Nazi concentration camps where he conducted mind and genetic experiments on children often using twins to provide a control twin to measure the impact of his 'work' on the other. If you want to observe the Cult mentality in all its extremes of evil then look into the life of Mengele. I have met many people who suffered mercilessly under Mengele in the United States where he operated under the name Dr Greene and became a stalwart of MKUltra programming and torture. Among his locations was the underground facility in the Mojave Desert in California called the China Lake Naval Weapons Station which is almost entirely below the surface. My books *The Biggest Secret*, *Children of the Matrix* and *The Perception Deception* have the detailed background to MKUltra.

The best-known MKUltra survivor is American Cathy O'Brien. I first met her and her late partner Mark Phillips at a conference in Colorado in 1996. Mark helped her escape and deprogram from decades of captivity in an offshoot of MKUltra known as Project Monarch in which 'sex slaves' were provided for the rich and famous including Father George Bush, Dick Cheney and the Clintons. Read Cathy and Mark's book *Trance-Formation of America* and if you are new to this you will be shocked to the core. I read it in 1996 shortly before, with the usual synchronicity of my life, I found

myself given a book table at the conference right next to hers. MKUltra never ended despite being very publicly exposed (only a small part of it) in the 1970s and continues in other guises. I am still in touch with Cathy. She contacted me during 2020 after masks became compulsory in many countries to tell me how they were used as part of MKUltra programming. I had been observing 'Covid regulations' and the relationship between authority and public for months. I saw techniques that I knew were employed on individuals in MKUltra being used on the global population. I had read many books and manuals on mind control including one called *Silent Weapons for Quiet Wars* which came to light in the 1980s and was a guide on how to perceptually program on a mass scale. 'Silent Weapons' refers to mind-control. I remembered a line from the manual as governments, medical authorities and law enforcement agencies have so obviously talked to – or rather at – the adult population since the 'Covid' hoax began as if they are children. The document said:

> If a person is spoken to by a T.V. advertiser as if he were a twelve-year-old, then, due to suggestibility, he will, with a certain probability, respond or react to that suggestion with the uncritical response of a twelve-year-old and will reach in to his economic reservoir and deliver its energy to buy that product on impulse when he passes it in the store.

That's why authority has spoken to adults like children since all this began.

Why did Michael Jackson wear masks?

Every aspect of the 'Covid' narrative has mind-control as its central theme. Cathy O'Brien wrote an article for davidicke.com about the connection between masks and mind control. Her daughter Kelly who I first met in the 1990s was born while Cathy was still held captive in MKUltra. Kelly was forced to wear a mask as part of her programming from the age of *two* to dehumanise her, target her sense of individuality and reduce the amount of oxygen her brain and body received. *Bingo*. This is the real reason for compulsory

masks, why they have been enforced en masse, and why they seek to increase the number they demand you wear. First one, then two, with one disgraceful alleged 'doctor' recommending four which is nothing less than a death sentence. Where and how often they must be worn is being expanded for the purpose of mass mind control and damaging respiratory health which they can call 'Covid-19'. Canada's government headed by the man-child Justin Trudeau, says it's fine for children of two and older to wear masks. An insane 'study' in Italy involving just 47 children concluded there was no problem for babies as young as *four months* wearing them. Even after people were 'vaccinated' they were still told to wear masks by the criminal that is Anthony Fauci. Cathy wrote that mandating masks is allowing the authorities literally to control the air we breathe which is what was done in MKUltra. You might recall how the singer Michael Jackson wore masks and there is a reason for that. He was subjected to MKUltra mind control through Project Monarch and his psyche was scrambled by these simpletons. Cathy wrote:

> In MKUltra Project Monarch mind control, Michael Jackson had to wear a mask to silence his voice so he could not reach out for help. Remember how he developed that whisper voice when he wasn't singing? Masks control the mind from the outside in, like the redefining of words is doing. By controlling what we can and cannot say for fear of being labeled racist or beaten, for example, it ultimately controls thought that drives our words and ultimately actions (or lack thereof).
>
> Likewise, a mask muffles our speech so that we are not heard, which controls voice … words … mind. This is Mind Control. Masks are an obvious mind control device, and I am disturbed so many people are complying on a global scale. Masks depersonalize while making a person feel as though they have no voice. It is a barrier to others. People who would never choose to comply but are forced to wear a mask in order to keep their job, and ultimately their family fed, are compromised. They often feel shame and are subdued. People have stopped talking with each other while media controls the narrative.

The 'no voice' theme has often become literal with train passengers told not to speak to each other in case they pass on the 'virus', singing banned for the same reason and bonkers California officials telling people riding roller coasters that they cannot shout and scream. Cathy said she heard every day from healed MKUltra survivors who cannot wear a mask without flashing back on ways

their breathing was controlled – 'from ball gags and penises to water boarding'. She said that through the years when she saw images of people in China wearing masks 'due to pollution' that it was really to control their oxygen levels. 'I knew it was as much of a population control mechanism of depersonalisation as are burkas', she said. Masks are another Chinese communist/fascist method of control that has been swept across the West as the West becomes China at lightning speed since we entered 2020.

Mask-19

There are other reasons for mandatory masks and these include destroying respiratory health to call it 'Covid-19' and stunting brain development of children and the young. Dr Margarite Griesz-Brisson MD, PhD, is a Consultant Neurologist and Neurophysiologist and the Founder and Medical Director of the London Neurology and Pain Clinic. Her CV goes down the street and round the corner. She is clearly someone who cares about people and won't parrot the propaganda. Griesz-Brisson has a PhD in pharmacology, with special interest in neurotoxicology, environmental medicine, neuroregeneration and neuroplasticity (the way the brain can change in the light of information received). She went public in October, 2020, with a passionate warning about the effects of mask-wearing laws:

> The reinhalation of our exhaled air will without a doubt create oxygen deficiency and a flooding of carbon dioxide. We know that the human brain is very sensitive to oxygen deprivation. There are nerve cells for example in the hippocampus that can't be longer than 3 minutes without oxygen – they cannot survive. The acute warning symptoms are headaches, drowsiness, dizziness, issues in concentration, slowing down of reaction time – reactions of the cognitive system.

Oh, I know, let's tell bus, truck and taxi drivers to wear them and people working machinery. How about pilots, doctors and police? Griesz-Brisson makes the important point that while the symptoms she mentions may fade as the body readjusts this does not alter the fact that people continue to operate in oxygen deficit with long list of

potential consequences. She said it was well known that neurodegenerative diseases take years or decades to develop. 'If today you forget your phone number, the breakdown in your brain would have already started 20 or 30 years ago.' She said degenerative processes in your brain are getting amplified as your oxygen deprivation continues through wearing a mask. Nerve cells in the brain are unable to divide themselves normally in these circumstances and lost nerve cells will no longer be regenerated. 'What is gone is gone.' Now consider that people like shop workers and *schoolchildren* are wearing masks for hours every day. What in the name of sanity is going to be happening to them? 'I do not wear a mask, I need my brain to think', Griesz-Brisson said, 'I want to have a clear head when I deal with my patients and not be in a carbon dioxide-induced anaesthesia'. If you are told to wear a mask anywhere ask the organisation, police, store, whatever, for their risk assessment on the dangers and negative effects on mind and body of enforcing mask-wearing. They won't have one because it has never been done not even by government. All of them must be subject to class-action lawsuits as the consequences come to light. They don't do mask risk assessments for an obvious reason. They know what the conclusions would be and independent scientific studies that *have* been done tell a horror story of consequences.

'Masks are criminal'

Dr Griesz-Brisson said that for children and adolescents, masks are an absolute no-no. They had an extremely active and adaptive immune system and their brain was incredibly active with so much to learn. 'The child's brain, or the youth's brain, is thirsting for oxygen.' The more metabolically active an organ was, the more oxygen it required; and in children and adolescents every organ was metabolically active. Griesz-Brisson said that to deprive a child's or adolescent's brain of oxygen, or to restrict it in any way, was not only dangerous to their health, it was absolutely criminal. 'Oxygen deficiency inhibits the development of the brain, and the damage that has taken place as a result CANNOT be reversed.' Mind

manipulators of MKUltra put masks on two-year-olds they wanted to neurologically rewire and you can see why. Griesz-Brisson said a child needs the brain to learn and the brain needs oxygen to function. 'We don't need a clinical study for that. This is simple, indisputable physiology.' Consciously and purposely induced oxygen deficiency was an absolutely deliberate health hazard, and an absolute medical contraindication which means that 'this drug, this therapy, this method or measure should not be used, and is not allowed to be used'. To coerce an entire population to use an absolute medical contraindication by force, she said, there had to be definite and serious reasons and the reasons must be presented to competent interdisciplinary and independent bodies to be verified and authorised. She had this warning of the consequences that were coming if mask wearing continued:

> When, in ten years, dementia is going to increase exponentially, and the younger generations couldn't reach their god-given potential, it won't help to say 'we didn't need the masks'. I know how damaging oxygen deprivation is for the brain, cardiologists know how damaging it is for the heart, pulmonologists know how damaging it is for the lungs. Oxygen deprivation damages every single organ. Where are our health departments, our health insurance, our medical associations? It would have been their duty to be vehemently against the lockdown and to stop it and stop it from the very beginning.
>
> Why do the medical boards issue punishments to doctors who give people exemptions? Does the person or the doctor seriously have to prove that oxygen deprivation harms people? What kind of medicine are our doctors and medical associations representing? Who is responsible for this crime? The ones who want to enforce it? The ones who let it happen and play along, or the ones who don't prevent it?

All of the organisations and people she mentions there either answer directly to the Cult or do whatever hierarchical levels above them tell them to do. The outcome of both is the same. 'It's not about masks, it's not about viruses, it's certainly not about your health', Griesz-Brisson said. 'It is about much, much more. I am not participating. I am not afraid.' They were taking our air to breathe and there was no unfounded medical exemption from face masks. Oxygen deprivation was dangerous for every single brain. It had to be the free decision of every human being whether they want to

wear a mask that was absolutely ineffective to protect themselves from a virus. She ended by rightly identifying where the responsibility lies for all this:

> The imperative of the hour is personal responsibility. We are responsible for what we think, not the media. We are responsible for what we do, not our superiors. We are responsible for our health, not the World Health Organization. And we are responsible for what happens in our country, not the government.

Halle-bloody-lujah.

But surgeons wear masks, right?

Independent studies of mask-wearing have produced a long list of reports detailing mental, emotional and physical dangers. What a definition of insanity to see police officers imposing mask-wearing on the public which will cumulatively damage their health while the police themselves wear masks that will cumulatively damage *their* health. It's utter madness and both public and police do this because 'the government says so' – yes a government of brain-donor idiots like UK Health Secretary Matt Hancock reading the 'follow the science' scripts of psychopathic, lunatic psychologists. The response you get from Stockholm syndrome sufferers defending the very authorities that are destroying them and their families is that 'surgeons wear masks'. This is considered the game, set and match that they must work and don't cause oxygen deficit. Well, actually, scientific studies have shown that they *do* and oxygen levels are monitored in operating theatres to compensate. Surgeons wear masks to stop spittle and such like dropping into open wounds – not to stop 'viral particles' which are so miniscule they can only be seen through an electron microscope. Holes in the masks are significantly bigger than 'viral particles' and if you sneeze or cough they will breach the mask. I watched an incredibly disingenuous 'experiment' that claimed to prove that masks work in catching 'virus' material from the mouth and nose. They did this with a slow motion camera and the mask did block big stuff which stayed inside the mask and

against the face to be breathed in or cause infections on the face as we have seen with many children. 'Viral particles', however, would never have been picked up by the camera as they came through the mask when they are far too small to be seen. The 'experiment' was therefore disingenuous *and* useless.

Studies have concluded that wearing masks in operating theatres (and thus elsewhere) make no difference to preventing infection while the opposite is true with toxic shite building up in the mask and this had led to an explosion in tooth decay and gum disease dubbed by dentists 'mask mouth'. You might have seen the Internet video of a furious American doctor urging people to take off their masks after a four-year-old patient had been rushed to hospital the night before and nearly died with a lung infection that doctors sourced to mask wearing. A study in the journal *Cancer Discovery* found that inhalation of harmful microbes can contribute to advanced stage lung cancer in adults and long-term use of masks can help breed dangerous pathogens. Microbiologists have said frequent mask wearing creates a moist environment in which microbes can grow and proliferate before entering the lungs. The Canadian Agency for Drugs and Technologies in Health, or CADTH, a Canadian national organisation that provides research and analysis to healthcare decision-makers, said this as long ago as 2013 in a report entitled 'Use of Surgical Masks in the Operating Room: A Review of the Clinical Effectiveness and Guidelines'. It said:

- No evidence was found to support the use of surgical face masks to reduce the frequency of surgical site infections
- No evidence was found on the effectiveness of wearing surgical face masks to protect staff from infectious material in the operating room.
- Guidelines recommend the use of surgical face masks by staff in the operating room to protect both operating room staff and patients (despite the lack of evidence).

We were told that the world could go back to 'normal' with the arrival of the 'vaccines'. When they came, fraudulent as they are, the story changed as I knew that it would. We are in the midst of transforming 'normal', not going back to it. Mary Ramsay, head of immunisation at Public Health England, echoed the words of US criminal Anthony Fauci who said masks and other regulations must stay no matter if people are vaccinated. The Fauci idiot continued to wear two masks – different colours so both could be clearly seen – after he *claimed* to have been vaccinated. Senator Rand Paul told Fauci in one exchange that his double-masks were 'theatre' and he was right. It's all theatre. Mary Ramsay back-tracked on the vaccine-return-to-normal theme when she said the public may need to wear masks and social-distance for years despite the jabs. 'People have got used to those lower-level restrictions now, and [they] can live with them', she said telling us what the idea has been all along. 'The vaccine does not give you a pass, even if you have had it, you must continue to follow all the guidelines' said a Public Health England statement which reneged on what we had been told before and made having the 'vaccine' irrelevant to 'normality' even by the official story. Spain's fascist government trumped everyone by passing a law mandating the wearing of masks on the beach and even when swimming in the sea. The move would have devastated what's left of the Spanish tourist industry, posed potential breathing dangers to swimmers and had Northern European sunbathers walking around with their forehead brown and the rest of their face white as a sheet. The ruling was so crazy that it had to be retracted after pressure from public and tourist industry, but it confirmed where the Cult wants to go with masks and how clinically insane authority has become. The determination to make masks permanent and hide the serious dangers to body and mind can be seen in the censorship of scientist Professor Denis Rancourt by Bill Gates-funded academic publishing website ResearchGate over his papers exposing the dangers and uselessness of masks. Rancourt said:

ResearchGate today has permanently locked my account, which I have had since 2015. Their reasons graphically show the nature of their attack against democracy, and their corruption of

science … By their obscene non-logic, a scientific review of science articles reporting on harms caused by face masks has a 'potential to cause harm'. No criticism of the psychological device (face masks) is tolerated, if the said criticism shows potential to influence public policy.

This is what happens in a fascist world.

Where are the 'greens' (again)?

Other dangers of wearing masks especially regularly relate to the inhalation of minute plastic fibres into the lungs and the deluge of discarded masks in the environment and oceans. Estimates predicted that more than 1.5 billion disposable masks will end up in the world's oceans every year polluting the water with tons of plastic and endangering marine wildlife. Studies project that humans are using 129 billion face masks each month worldwide – about three million a minute. Most are disposable and made from plastic, non-biodegradable microfibers that break down into smaller plastic particles that become widespread in ecosystems. They are littering cities, clogging sewage channels and turning up in bodies of water. I have written in other books about the immense amounts of microplastics from endless sources now being absorbed into the body. Rolf Halden, director of the Arizona State University (ASU) Biodesign Center for Environmental Health Engineering, was the senior researcher in a 2020 study that analysed 47 human tissue samples and found microplastics in all of them. 'We have detected these chemicals of plastics in every single organ that we have investigated', he said. I wrote in *The Answer* about the world being deluged with microplastics. A study by the Worldwide Fund for Nature (WWF) found that people are consuming on average every week some 2,000 tiny pieces of plastic mostly through water and also through marine life and the air. Every year humans are ingesting enough microplastics to fill a heaped dinner plate and in a life-time of 79 years it is enough to fill two large waste bins. Marco Lambertini, WWF International director general said: 'Not only are plastics polluting our oceans and waterways and killing marine life – it's in all of us and we can't escape consuming plastics,' American

geologists found tiny plastic fibres, beads and shards in rainwater samples collected from the remote slopes of the Rocky Mountain National Park near Denver, Colorado. Their report was headed: 'It is raining plastic.' Rachel Adams, senior lecturer in Biomedical Science at Cardiff Metropolitan University, said that among health consequences are internal inflammation and immune responses to a 'foreign body'. She further pointed out that microplastics become carriers of toxins including mercury, pesticides and dioxins (a known cause of cancer and reproductive and developmental problems). These toxins accumulate in the fatty tissues once they enter the body through microplastics. Now this is being compounded massively by people putting plastic on their face and throwing it away.

Workers exposed to polypropylene plastic fibres known as 'flock' have developed 'flock worker's lung' from inhaling small pieces of the flock fibres which can damage lung tissue, reduce breathing capacity and exacerbate other respiratory problems. *Now* … commonly used surgical masks have three layers of melt-blown textiles made of … polypropylene. We have billions of people putting these microplastics against their mouth, nose and face for hours at a time day after day in the form of masks. How does anyone think that will work out? I mean – what could possibly go wrong? We posted a number of scientific studies on this at davidicke.com, but when I went back to them as I was writing this book the links to the science research website where they were hosted were dead. Anything that challenges the official narrative in any way is either censored or vilified. The official narrative is so unsupportable by the evidence that only deleting the truth can protect it. A study by Chinese scientists still survived – with the usual twist which it why it was still active, I guess. Yes, they found that virtually all the masks they tested increased the daily intake of microplastic fibres, but people should still wear them because the danger from the 'virus' was worse said the crazy 'team' from the Institute of Hydrobiology in Wuhan. Scientists first discovered microplastics in lung tissue of some patients who died of lung cancer

in the 1990s. Subsequent studies have confirmed the potential health damage with the plastic degrading slowly and remaining in the lungs to accumulate in volume. Wuhan researchers used a machine simulating human breathing to establish that masks shed up to nearly 4,000 microplastic fibres in a month with reused masks producing more. Scientists said some masks are laced with toxic chemicals and a variety of compounds seriously restricted for both health and environmental reasons. They include cobalt (used in blue dye) and formaldehyde known to cause watery eyes, burning sensations in the eyes, nose, and throat, plus coughing, wheezing and nausea. No – that must be 'Covid-19'.

Mask 'worms'

There is another and potentially even more sinister content of masks. Mostly new masks of different makes filmed under a microscope around the world have been found to contain strange black fibres or 'worms' that appear to move or 'crawl' by themselves and react to heat and water. The nearest I have seen to them are the self-replicating fibres that are pulled out through the skin of those suffering from Morgellons disease which has been connected to the phenomena of 'chemtrails' which I will bring into the story later on. Morgellons fibres continue to grow outside the body and have a form of artificial intelligence. Black 'worm' fibres in masks have that kind of feel to them and there is a nanotechnology technique called 'worm micelles' which carry and release drugs or anything else you want to deliver to the body. For sure the suppression of humanity by mind altering drugs is the Cult agenda big time and the more excuses they can find to gain access to the body the more opportunities there are to make that happen whether through 'vaccines' or masks pushed against the mouth and nose for hours on end.

So let us summarise the pros and cons of masks:

Against masks: Breathing in your own carbon dioxide; depriving the body and brain of sufficient oxygen; build-up of toxins in the mask that can be breathed into the lungs and cause rashes on the face and 'mask-mouth'; breathing microplastic fibres and toxic chemicals into the lungs; dehumanisation and deleting individualisation by literally making people faceless; destroying human emotional interaction through facial expression and deleting parental connection with their babies which look for guidance to their facial expression.

For masks: They don't protect you from a 'virus' that doesn't exist and even if it did 'viral' particles are so minute they are smaller than the holes in the mask.

Governments, police, supermarkets, businesses, transport companies, and all the rest who seek to impose masks have done no risk assessment on their consequences for health and psychology and are now open to group lawsuits when the impact becomes clear with a cumulative epidemic of respiratory and other disease. Authorities will try to exploit these effects and hide the real cause by dubbing them 'Covid-19'. Can you imagine setting out to force the population to wear health-destroying masks without doing any assessment of the risks? It is criminal and it is evil, but then how many people targeted in this way, who see their children told to wear them all day at school, have asked for a risk assessment? Billions can't be imposed upon by the few unless the billions allow it. Oh, yes, with just a tinge of irony, 85 percent of all masks made worldwide come from *China*.

Wash your hands in toxic shite

'Covid' rules include the use of toxic sanitisers and again the health consequences of constantly applying toxins to be absorbed through the skin is obvious to any level of Renegade Mind. America's Food and Drug Administration (FDA) said that sanitisers are drugs and issued a warning about 75 dangerous brands which contain

methanol used in antifreeze and can cause death, kidney damage and blindness. The FDA circulated the following warning even for those brands that it claims to be safe:

> Store hand sanitizer out of the reach of pets and children, and children should use it only with adult supervision. Do not drink hand sanitizer. This is particularly important for young children, especially toddlers, who may be attracted by the pleasant smell or brightly colored bottles of hand sanitizer.
>
> Drinking even a small amount of hand sanitizer can cause alcohol poisoning in children. (However, there is no need to be concerned if your children eat with or lick their hands after using hand sanitizer.) During this coronavirus pandemic, poison control centers have had an increase in calls about accidental ingestion of hand sanitizer, so it is important that adults monitor young children's use.
>
> Do not allow pets to swallow hand sanitizer. If you think your pet has eaten something potentially dangerous, call your veterinarian or a pet poison control center right away. Hand sanitizer is flammable and should be stored away from heat and flames. When using hand sanitizer, rub your hands until they feel completely dry before performing activities that may involve heat, sparks, static electricity, or open flames.

There you go, perfectly safe, then, and that's without even a mention of the toxins absorbed through the skin. Come on kids – sanitise your hands everywhere you go. It will save you from the 'virus'. Put all these elements together of the 'Covid' normal and see how much health and psychology is being cumulatively damaged, even devastated, to 'protect your health'. Makes sense, right? They are only imposing these things because they care, right? *Right?*

Submitting to insanity

Psychological reframing of the population goes very deep and is done in many less obvious ways. I hear people say how contradictory and crazy 'Covid' rules are and how they are ever changing. This is explained away by dismissing those involved as idiots. It is a big mistake. The Cult is delighted if its cold calculation is perceived as incompetence and idiocy when it is anything but. Oh, yes, there are idiots within the system – lots of them – but they are *administering* the Cult agenda, mostly unknowingly. They are not deciding and dictating it. The bulwark against tyranny is self-

respect, always has been, always will be. It is self-respect that has broken every tyranny in history. By its very nature self-respect will not bow to oppression and its perpetrators. There is so little self-respect that it's always the few that overturn dictators. Many may eventually follow, but the few with the iron spines (self-respect) kick it off and generate the momentum. The Cult targets self-respect in the knowledge that once this has gone only submission remains. Crazy, contradictory, ever-changing 'Covid' rules are systematically applied by psychologists to delete self-respect. They *want* you to see that the rules make no sense. It is one thing to decide to do something when *you* have made the choice based on evidence and logic. You still retain your self-respect. It is quite another when you can see what you are being told to do is insane, ridiculous and makes no sense, and *yet you still do it*. Your self-respect is extinguished and this has been happening as ever more obviously stupid and nonsensical things have been demanded and the great majority have complied even when they can see they are stupid and nonsensical.

People walk around in face-nappies knowing they are damaging their health and make no difference to a 'virus'. They do it in fear of not doing it. I know it's daft, but I'll do it anyway. When that happens something dies inside of you and submissive reframing has begun. Next there's a need to hide from yourself that you have conceded your self-respect and you convince yourself that you have not really submitted to fear and intimidation. You begin to believe that you are complying with craziness because it's the right thing to do. When first you concede your self-respect of 2+2 = 4 to 2+2 = 5 you *know* you are compromising your self-respect. Gradually to avoid facing that fact you begin to *believe* that 2+2=5. You have been reframed and I have been watching this process happening in the human psyche on an industrial scale. The Cult is working to break your spirit and one of its major tools in that war is humiliation. I read how former American soldier Bradley Manning (later Chelsea Manning after a sex-change) was treated after being jailed for supplying WikiLeaks with documents exposing the enormity of

government and elite mendacity. Manning was isolated in solitary confinement for eight months, put under 24-hour surveillance, forced to hand over clothing before going to bed, and stand naked for every roll call. This is systematic humiliation. The introduction of anal swab 'Covid' tests in China has been done for the same reason to delete self-respect and induce compliant submission. Anal swabs are mandatory for incoming passengers in parts of China and American diplomats have said they were forced to undergo the indignity which would have been calculated humiliation by the Cult-owned Chinese government that has America in its sights.

Government-people: An abusive relationship

Spirit-breaking psychological techniques include giving people hope and apparent respite from tyranny only to take it away again. This happened in the UK during Christmas, 2020, when the psycho-psychologists and their political lackeys announced an easing of restrictions over the holiday only to reimpose them almost immediately on the basis of yet another lie. There is a big psychological difference between getting used to oppression and being given hope of relief only to have that dashed. Psychologists know this and we have seen the technique used repeatedly. Then there is traumatising people before you introduce more extreme regulations that require compliance. A perfect case was the announcement by the dark and sinister Whitty and Vallance in the UK that 'new data' predicted that 4,000 could die every day over the winter of 2020/2021 if we did not lockdown again. I think they call it lying and after traumatising people with that claim out came Jackboot Johnson the next day with new curbs on human freedom. Psychologists know that a frightened and traumatised mind becomes suggestable to submission and behaviour reframing. Underpinning all this has been to make people fearful and suspicious of each other and see themselves as a potential danger to others. In league with deleted self-respect you have the perfect psychological recipe for self-loathing. The relationship between authority and public is now demonstrably the same as that of

subservience to an abusive partner. These are signs of an abusive relationship explained by psychologist Leslie Becker-Phelps:

Psychological and emotional abuse: Undermining a partner's self-worth with verbal attacks, name-calling, and belittling. Humiliating the partner in public, unjustly accusing them of having an affair, or interrogating them about their every behavior. Keeping partner confused or off balance by saying they were just kidding or blaming the partner for 'making' them act this way … Feigning in public that they care while turning against them in private. This leads to victims frequently feeling confused, incompetent, unworthy, hopeless, and chronically self-doubting. [Apply these techniques to how governments have treated the population since New Year, 2020, and the parallels are obvious.]

Physical abuse: The abuser might physically harm their partner in a range of ways, such as grabbing, hitting, punching, or shoving them. They might throw objects at them or harm them with a weapon. [Observe the physical harm imposed by masks, lockdown, and so on.]

Threats and intimidation: One way abusers keep their partners in line is by instilling fear. They might be verbally threatening, or give threatening looks or gestures. Abusers often make it known that they are tracking their partner's every move. They might destroy their partner's possessions, threaten to harm them, or threaten to harm their family members. Not surprisingly, victims of this abuse often feel anxiety, fear, and panic. [No words necessary.]

Isolation: Abusers often limit their partner's activities, forbidding them to talk or interact with friends or family. They might limit access to a car or even turn off their phone. All of this might be done by physically holding them against their will, but is often accomplished through psychological abuse and intimidation. The more isolated a person feels, the fewer resources they have to help gain perspective on their situation and to escape from it. [No words necessary.]

Economic abuse: Abusers often make their partners beholden to them for money by controlling access to funds of any kind. They might prevent their partner from getting a job or withhold access to money they earn from a job. This creates financial dependency that makes leaving the relationship very difficult. [See destruction of livelihoods and the proposed meagre 'guaranteed income' so long as you do whatever you are told.]

Using children: An abuser might disparage their partner's parenting skills, tell their children lies about their partner, threaten to take custody of their children, or threaten to harm their children. These tactics instil fear and often elicit compliance. [See reframed social service mafia and how children are being mercilessly abused by the state over 'Covid' while their parents look on too frightened to do anything.]

A further recurring trait in an abusive relationship is the abused blaming themselves for their abuse and making excuses for the abuser. We have the public blaming each other for lockdown abuse by government and many making excuses for the government while attacking those who challenge the government. How often we have heard authorities say that rules are being imposed or reimposed only because people have refused to 'behave' and follow the rules. We don't want to do it – it's *you*.

Renegade Minds are an antidote to all of these things. They will never concede their self-respect no matter what the circumstances. Even when apparent humiliation is heaped upon them they laugh in its face and reflect back the humiliation on the abuser where it belongs. Renegade Minds will never wear masks they know are only imposed to humiliate, suppress and damage both physically and psychologically. Consequences will take care of themselves and they will never break their spirit or cause them to concede to tyranny. UK newspaper columnist Peter Hitchens was one of the few in the mainstream media to speak out against lockdowns and forced vaccinations. He then announced he had taken the jab. He wanted to see family members abroad and he believed vaccine passports were inevitable even though they had not yet been introduced. Hitchens

has a questioning and critical mind, but not a Renegade one. If he had no amount of pressure would have made him concede. Hitchens excused his action by saying that the battle has been lost. Renegade Minds never accept defeat when freedom is at stake and even if they are the last one standing the self-respect of not submitting to tyranny is more important than any outcome or any consequence.

That's why Renegade Minds are the only minds that ever changed anything worth changing.

CHAPTER EIGHT

'Reframing' insanity

Insanity is relative. It depends on who has who locked in what cage
Ray Bradbury

'Reframing' a mind means simply to change its perception and behaviour. This can be done subconsciously to such an extent that subjects have no idea they have been 'reframed' while to any observer changes in behaviour and attitudes are obvious.

Human society is being reframed on a ginormous scale since the start of 2020 and here we have the reason why psychologists rather than doctors have been calling the shots. Ask most people who have succumbed to 'Covid' reframing if they have changed and most will say 'no'; but they *have* and fundamentally. The Cult's long-game has been preparing for these times since way back and crucial to that has been to prepare both population and officialdom mentally and emotionally. To use the mind-control parlance they had to reframe the population with a mentality that would submit to fascism and reframe those in government and law enforcement to impose fascism or at least go along with it. The result has been the fact-deleted mindlessness of 'Wokeness' and officialdom that has either enthusiastically or unquestioningly imposed global tyranny demanded by reframed politicians on behalf of psychopathic and deeply evil cultists. 'Cognitive reframing' identifies and challenges the way someone sees the world in the form of situations, experiences and emotions and then restructures those perceptions to view the same set of circumstances in a different way. This can have

benefits if the attitudes are personally destructive while on the other side it has the potential for individual and collective mind control which the subject has no idea has even happened.

Cognitive therapy was developed in the 1960s by Aaron T. Beck who was born in Rhode Island in 1921 as the son of Jewish immigrants from the Ukraine. He became interested in the techniques as a treatment for depression. Beck's daughter Judith S. Beck is prominent in the same field and they founded the Beck Institute for Cognitive Behavior Therapy in Philadelphia in 1994. Cognitive reframing, however, began to be used worldwide by those with a very dark agenda. The Cult reframes politicians to change their attitudes and actions until they are completely at odds with what they once appeared to stand for. The same has been happening to government administrators at all levels, law enforcement, military and the human population. Cultists love mind control for two main reasons: It allows them to control what people think, do and say to secure agenda advancement and, by definition, it calms their legendary insecurity and fear of the unexpected. I have studied mind control since the time I travelled America in 1996. I may have been talking to next to no one in terms of an audience in those years, but my goodness did I gather a phenomenal amount of information and knowledge about so many things including the techniques of mind control. I have described this in detail in other books going back to *The Biggest Secret* in 1998. I met a very large number of people recovering from MKUltra and its offshoots and successors and I began to see how these same techniques were being used on the population in general. This was never more obvious than since the 'Covid' hoax began.

Reframing the enforcers

I have observed over the last two decades and more the very clear transformation in the dynamic between the police, officialdom and the public. I tracked this in the books as the relationship mutated from one of serving the public to seeing them as almost the enemy and certainly a lower caste. There has always been a class divide

based on income and always been some psychopathic, corrupt, and big-I-am police officers. This was different. Wholesale change was unfolding in the collective dynamic; it was less about money and far more about position and perceived power. An us-and-them was emerging. Noses were lifted skyward by government administration and law enforcement and their attitude to the public they were *supposed* to be serving changed to one of increasing contempt, superiority and control. The transformation was so clear and widespread that it had to be planned. Collective attitudes and dynamics do not change naturally and organically that quickly on that scale. I then came across an organisation in Britain called Common Purpose created in the late 1980s by Julia Middleton who would work in the office of Deputy Prime Minister John Prescott during the long and disastrous premiership of war criminal Tony Blair. When Blair speaks the Cult is speaking and the man should have been in jail a long time ago. Common Purpose proclaims itself to be one of the biggest 'leadership development' organisations in the world while functioning as a *charity* with all the financial benefits which come from that. It hosts 'leadership development' courses and programmes all over the world and claims to have 'brought together' what it calls 'leaders' from more than 100 countries on six continents. The modus operandi of Common Purpose can be compared with the work of the UK government's reframing network that includes the Behavioural Insights Team 'nudge unit' and 'Covid' reframing specialists at SPI-B. WikiLeaks described Common Purpose long ago as 'a hidden virus in our government and schools' which is unknown to the general public: 'It recruits and trains "leaders" to be loyal to the directives of Common Purpose and the EU, instead of to their own departments, which they then undermine or subvert, the NHS [National Health Service] being an example.' This is a vital point to understand the 'Covid' hoax. The NHS, and its equivalent around the world, has been utterly reframed in terms of administrators and much of the medical personnel with the transformation underpinned by recruitment policies. The outcome has been the criminal and psychopathic behaviour of the

NHS over 'Covid' and we have seen the same in every other major country. WikiLeaks said Common Purpose trainees are 'learning to rule without regard to democracy' and to usher in a police state (current events explained). Common Purpose operated like a 'glue' and had members in the NHS, BBC, police, legal profession, church, many of Britain's 7,000 quangos, local councils, the Civil Service, government ministries and Parliament, and controlled many RDA's (Regional Development Agencies). Here we have one answer for how and why British institutions and their like in other countries have changed so negatively in relation to the public. This further explains how and why the beyond-disgraceful reframed BBC has become a propaganda arm of 'Covid' fascism. They are all part of a network pursuing the same goal.

By 2019 Common Purpose was quoting a figure of 85,000 'leaders' that had attended its programmes. These 'students' of all ages are known as Common Purpose 'graduates' and they consist of government, state and local government officials and administrators, police chiefs and officers, and a whole range of others operating within the national, local and global establishment. Cressida Dick, Commissioner of the London Metropolitan Police, is the Common Purpose graduate who was the 'Gold Commander' that oversaw what can only be described as the murder of Brazilian electrician Jean Charles de Menezes in 2005. He was held down by psychopathic police and shot seven times in the head by a psychopathic lunatic after being mistaken for a terrorist when he was just a bloke going about his day. Dick authorised officers to pursue and keep surveillance on de Menezes and ordered that he be stopped from entering the underground train system. Police psychopaths took her at her word clearly. She was 'disciplined' for this outrage by being *promoted* – eventually to the top of the 'Met' police where she has been a disaster. Many Chief Constables controlling the police in different parts of the UK are and have been Common Purpose graduates. I have heard the 'graduate' network described as a sort of Mafia or secret society operating within the fabric of government at all levels pursuing a collective policy

ingrained at Common Purpose training events. Founder Julia Middleton herself has said:

> Locally and internationally, Common Purpose graduates will be 'lighting small fires' to create change in their organisations and communities … The Common Purpose effect is best illustrated by the many stories of small changes brought about by leaders, who themselves have changed.

A Common Purpose mission statement declared:

> Common Purpose aims to improve the way society works by expanding the vision, decision-making ability and influence of all kinds of leaders. The organisation runs a variety of educational programmes for leaders of all ages, backgrounds and sectors, in order to provide them with the inspirational, information and opportunities they need to change the world.

Yes, but into what? Since 2020 the answer has become clear.

NLP and the Delphi technique

Common Purpose would seem to be a perfect name or would common programming be better? One of the foundation methods of reaching 'consensus' (group think) is by setting the agenda theme and then encouraging, cajoling or pressuring everyone to agree a 'consensus' in line with the core theme promoted by Common Purpose. The methodology involves the 'Delphi technique', or an adaption of it, in which opinions are expressed that are summarised by a 'facilitator or change agent' at each stage. Participants are 'encouraged' to modify their views in the light of what others have said. Stage by stage the former individual opinions are merged into group consensus which just happens to be what Common Purpose wants them to believe. A key part of this is to marginalise anyone refusing to concede to group think and turn the group against them to apply pressure to conform. We are seeing this very technique used on the general population to make 'Covid' group-thinkers hostile to those who have seen through the bullshit. People can be reframed by using perception manipulation methods such as Neuro-Linguistic Programming (NLP) in which you change perception with the use of

carefully constructed language. An NLP website described the technique this way:

> … A method of influencing brain behaviour (the 'neuro' part of the phrase) through the use of language (the 'linguistic' part) and other types of communication to enable a person to 'recode' the way the brain responds to stimuli (that's the 'programming') and manifest new and better behaviours. Neuro-Linguistic Programming often incorporates hypnosis and self-hypnosis to help achieve the change (or 'programming') that is wanted.

British alternative media operation UKColumn has done very detailed research into Common Purpose over a long period. I quoted co-founder and former naval officer Brian Gerrish in my book *Remember Who You Are*, published in 2011, as saying the following years before current times:

> It is interesting that many of the mothers who have had children taken by the State speak of the Social Services people being icily cool, emotionless and, as two ladies said in slightly different words, '… like little robots'. We know that NLP is cumulative, so people can be given small imperceptible doses of NLP in a course here, another in a few months, next year etc. In this way, major changes are accrued in their personality, but the day by day change is almost unnoticeable.

In these and other ways 'graduates' have had their perceptions uniformly reframed and they return to their roles in the institutions of government, law enforcement, legal profession, military, 'education', the UK National Health Service and the whole swathe of the establishment structure to pursue a common agenda preparing for the 'post-industrial', 'post-democratic' society. I say 'preparing' but we are now there. 'Post-industrial' is code for the Great Reset and 'post-democratic' is 'Covid' fascism. UKColumn has spoken to partners of those who have attended Common Purpose 'training'. They have described how personalities and attitudes of 'graduates' changed very noticeably for the worse by the time they had completed the course. They had been 'reframed' and told they are the 'leaders' – the special ones – who know better than the population. There has also been the very demonstrable recruitment of psychopaths and narcissists into government administration at all

levels and law enforcement. If you want psychopathy hire psychopaths and you get a simple cause and effect. If you want administrators, police officers and 'leaders' to perceive the public as lesser beings who don't matter then employ narcissists. These personalities are identified using 'psychometrics' that identifies knowledge, abilities, attitudes and personality traits, mostly through carefully-designed questionnaires and tests. As this policy has passed through the decades we have had power-crazy, power-trippers appointed into law enforcement, security and government administration in preparation for current times and the dynamic between public and law enforcement/officialdom has been transformed. UKColumn's Brian Gerrish said of the narcissistic personality:

> Their love of themselves and power automatically means that they will crush others who get in their way. I received a major piece of the puzzle when a friend pointed out that when they made public officials re-apply for their own jobs several years ago they were also required to do psychometric tests. This was undoubtedly the start of the screening process to get 'their' sort of people in post.

How obvious that has been since 2020 although it was clear what was happening long before if people paid attention to the changing public-establishment dynamic.

Change agents

At the centre of events in 'Covid' Britain is the National Health Service (NHS) which has behaved disgracefully in slavishly following the Cult agenda. The NHS management structure is awash with Common Purpose graduates or 'change agents' working to a common cause. Helen Bevan, a Chief of Service Transformation at the NHS Institute for Innovation and Improvement, co-authored a document called 'Towards a million change agents, a review of the social movements literature: implications for large scale change in the NHS'. The document compared a project management approach to that of change and social movements where 'people change

themselves and each other – peer to peer'. Two definitions given for a 'social movement' were:

A group of people who consciously attempt to build a radically new social order; involves people of a broad range of social backgrounds; and deploys politically confrontational and socially disruptive tactics – Cyrus Zirakzadeh 1997

Collective challenges, based on common purposes and social solidarities, in sustained interaction with elites, opponents, and authorities – Sidney Tarrow 1994

Helen Bevan wrote another NHS document in which she defined 'framing' as 'the process by which leaders construct, articulate and put across their message in a powerful and compelling way in order to win people to their cause and call them to action'. I think I could come up with another definition that would be rather more accurate. The National Health Service and institutions of Britain and the wider world have been taken over by reframed 'change agents' and that includes everything from the United Nations to national governments, local councils and social services which have been kidnapping children from loving parents on an extraordinary and gathering scale on the road to the end of parenthood altogether. Children from loving homes are stolen and kidnapped by the state and put into the 'care' (inversion) of the local authority through council homes, foster parents and forced adoption. At the same time children are allowed to be abused without response while many are under council 'care'. UKColumn highlighted the Common Purpose connection between South Yorkshire Police and Rotherham council officers in the case of the scandal in that area of the sexual exploitation of children to which the authorities turned not one blind eye, but both:

We were alarmed to discover that the Chief Executive, the Strategic Director of Children and Young People's Services, the Manager for the Local Strategic Partnership, the Community Cohesion Manager, the Cabinet Member for Cohesion, the Chief Constable and his predecessor had all attended Leadership training courses provided by the pseudo-charity Common Purpose.

Once 'change agents' have secured positions of hire and fire within any organisation things start to move very quickly. Personnel are then hired and fired on the basis of whether they will work towards the agenda the change agent represents. If they do they are rapidly promoted even though they may be incompetent. Those more qualified and skilled who are pre-Common Purpose 'old school' see their careers stall and even disappear. This has been happening for decades in every institution of state, police, 'health' and social services and all of them have been transformed as a result in their attitudes to their jobs and the public. Medical professions, including nursing, which were once vocations for the caring now employ many cold, callous and couldn't give a shit personality types. The UKColumn investigation concluded:

By blurring the boundaries between people, professions, public and private sectors, responsibility and accountability, Common Purpose encourages 'graduates' to believe that as new selected leaders, they can work together, outside of the established political and social structures, to achieve a paradigm shift or CHANGE – so called 'Leading Beyond Authority'. In doing so, the allegiance of the individual becomes 'reframed' on CP colleagues and their NETWORK.

Reframing the Face-Nappies

Nowhere has this process been more obvious than in the police where recruitment of psychopaths and development of unquestioning mind-controlled group-thinkers have transformed law enforcement into a politically-correct 'Woke' joke and a travesty of what should be public service. Today they wear their face-nappies like good little gofers and enforce 'Covid' rules which are fascism under another name. Alongside the specifically-recruited psychopaths we have software minds incapable of free thought. Brian Gerrish again:

An example is the policeman who would not get on a bike for a press photo because he had not done the cycling proficiency course. Normal people say this is political correctness gone mad. Nothing could be further from the truth. The policeman has been reframed, and in his reality it is perfect common sense not to get on the bike 'because he hasn't done the cycling course'.

Another example of this is where the police would not rescue a boy from a pond until they had taken advice from above on the 'risk assessment'. A normal person would have arrived, perhaps thought of the risk for a moment, and dived in. To the police now 'reframed', they followed 'normal' procedure.

There are shocking cases of reframed ambulance crews doing the same. Sheer unthinking stupidity of London Face-Nappies headed by Common Purpose graduate Cressida Dick can be seen in their behaviour at a vigil in March, 2021, for a murdered woman, Sarah Everard. A police officer had been charged with the crime. Anyone with a brain would have left the vigil alone in the circumstances. Instead they 'manhandled' women to stop them breaking 'Covid rules' to betray classic reframing. Minds in the thrall of perception control have no capacity for seeing a situation on its merits and acting accordingly. 'Rules is rules' is their only mind-set. My father used to say that rules and regulations are for the guidance of the intelligent and the blind obedience of the idiot. Most of the intelligent, decent, coppers have gone leaving only the other kind and a few old school for whom the job must be a daily nightmare. The combination of psychopaths and rule-book software minds has been clearly on public display in the 'Covid' era with automaton robots in uniform imposing fascistic 'Covid' regulations on the population without any personal initiative or judging situations on their merits. There are thousands of examples around the world, but I'll make my point with the infamous Derbyshire police in the English East Midlands – the ones who think pouring dye into beauty spots and using drones to track people walking in the countryside away from anyone is called 'policing'. To them there are rules decreed by the government which they have to enforce and in their bewildered state a group gathering in a closed space and someone walking alone in the countryside are the same thing. It is beyond idiocy and enters the realm of clinical insanity.

Police officers in Derbyshire said they were 'horrified' – *horrified* – to find 15 to 20 'irresponsible' kids playing a football match at a closed leisure centre 'in breach of coronavirus restrictions'. When they saw the police the kids ran away leaving their belongings behind and the reframed men and women of Derbyshire police were seeking to establish their identities with a view to fining their parents. The most natural thing for youngsters to do – kicking a ball about – is turned into a criminal activity and enforced by the moronic software programs of Derbyshire police. You find the same mentality in every country. These barely conscious 'horrified' officers said they had to take action because 'we need to ensure these rules are being followed' and 'it is of the utmost importance that you ensure your children are following the rules and regulations for Covid-19'. Had any of them done ten seconds of research to see if this parroting of their masters' script could be supported by any evidence? Nope. Reframed people don't think – others think for them and that's the whole idea of reframing. I have seen police officers one after the other repeating without question word for word what officialdom tells them just as I have seen great swathes of the public doing the same. Ask either for 'their' opinion and out spews what they have been told to think by the official narrative. Police and public may seem to be in different groups, but their mentality is the same. Most people do whatever they are told in fear not doing so or because they believe what officialdom tells them; almost the entirety of the police do what they are told for the same reason. Ultimately it's the tiny inner core of the global Cult that's telling both what to do.

So Derbyshire police were 'horrified'. Oh, really? Why did they think those kids were playing football? It was to relieve the psychological consequences of lockdown and being denied human contact with their friends and interaction, touch and discourse vital to human psychological health. Being denied this month after month has dismantled the psyche of many children and young people as depression and suicide have exploded. Were Derbyshire police *horrified by that*? Are you kidding? Reframed people don't have those

mental and emotional processes that can see how the impact on the psychological health of youngsters is far more dangerous than any 'virus' even if you take the mendacious official figures to be true. The reframed are told (programmed) how to act and so they do. The Derbyshire Chief Constable in the first period of lockdown when the black dye and drones nonsense was going on was Peter Goodman. He was the man who severed the connection between his force and the Derbyshire Constabulary *Male Voice* Choir when he decided that it was not inclusive enough to allow women to join. The fact it was a male voice choir making a particular sound produced by male voices seemed to elude a guy who terrifyingly ran policing in Derbyshire. He retired weeks after his force was condemned as disgraceful by former Supreme Court Justice Jonathan Sumption for their behaviour over extreme lockdown impositions. Goodman was replaced by his deputy Rachel Swann who was in charge when her officers were 'horrified'. The police statement over the boys committing the hanging-offence of playing football included the line about the youngsters being 'irresponsible in the times we are all living through' missing the point that the real relevance of the 'times we are all living through' is the imposition of fascism enforced by psychopaths and reframed minds of police officers playing such a vital part in establishing the fascist tyranny that their own children and grandchildren will have to live in their entire lives. As a definition of insanity that is hard to beat although it might be run close by imposing masks on people that can have a serious effect on their health while wearing a face nappy all day themselves. Once again public and police do it for the same reason – the authorities tell them to and who are they to have the self-respect to say no?

Wokers in uniform

How reframed do you have to be to arrest a *six-year-old* and take him to court for *picking a flower* while waiting for a bus? Brain dead police and officialdom did just that in North Carolina where criminal proceedings happen regularly for children under nine. Attorney Julie Boyer gave the six-year-old crayons and a colouring book

during the 'flower' hearing while the 'adults' decided his fate. County Chief District Court Judge Jay Corpening asked: 'Should a child that believes in Santa Claus, the Easter Bunny and the tooth fairy be making life-altering decisions?' Well, of course not, but common sense has no meaning when you have a common purpose and a reframed mind. Treating children in this way, and police operating in American schools, is all part of the psychological preparation for children to accept a police state as normal all their adult lives. The same goes for all the cameras and biometric tracking technology in schools. Police training is focused on reframing them as snowflake Wokers and this is happening in the military. Pentagon top brass said that 'training sessions on extremism' were needed for troops who asked why they were so focused on the Capitol Building riot when Black Lives Matter riots were ignored. What's the difference between them some apparently and rightly asked. Actually, there is a difference. Five people died in the Capitol riot, only one through violence, and that was a police officer shooting an unarmed protestor. BLM riots killed at least 25 people and cost billions. Asking the question prompted the psychopaths and reframed minds that run the Pentagon to say that more 'education' (programming) was needed. Troop training is all based on psychological programming to make them fodder for the Cult – 'Military men are just dumb, stupid animals to be used as pawns in foreign policy' as Cult-to-his-DNA former Secretary of State Henry Kissinger famously said. Governments see the police in similar terms and it's time for those among them who can see this to defend the people and stop being enforcers of the Cult agenda upon the people.

The US military, like the country itself, is being targeted for destruction through a long list of Woke impositions. Cult-owned gaga 'President' Biden signed an executive order when he took office to allow taxpayer money to pay for transgender surgery for active military personnel and veterans. Are you a man soldier? No, I'm a LGBTQIA+ with a hint of Skoliosexual and Spectrasexual. Oh, good man. Bad choice of words you bigot. The Pentagon announced in March, 2021, the appointment of the first 'diversity and inclusion

officer' for US Special Forces. Richard Torres-Estrada arrived with the publication of a 'D&I Strategic Plan which will guide the enterprise-wide effort to institutionalize and sustain D&I'. If you think a Special Forces 'Strategic Plan' should have something to do with defending America you haven't been paying attention. Defending Woke is now the military's new role. Torres-Estrada has posted images comparing Donald Trump with Adolf Hitler and we can expect no bias from him as a representative of the supposedly non-political Pentagon. Cable news host Tucker Carlson said: 'The Pentagon is now the Yale faculty lounge but with cruise missiles.' Meanwhile Secretary of Defense Lloyd Austin, a board member of weapons-maker Raytheon with stock and compensation interests in October, 2020, worth $1.4 million, said he was purging the military of the 'enemy within' – anyone who isn't Woke and supports Donald Trump. Austin refers to his targets as 'racist extremists' while in true Woke fashion being himself a racist extremist. Pentagon documents pledge to 'eradicate, eliminate and conquer all forms of racism, sexism and homophobia'. The definitions of these are decided by 'diversity and inclusion committees' peopled by those who see racism, sexism and homophobia in every situation and opinion. Woke (the Cult) is dismantling the US military and purging testosterone as China expands its military and gives its troops 'masculinity training'. How do we think that is going to end when this is all Cult coordinated? The US military, like the British military, is controlled by Woke and spineless top brass who just go along with it out of personal career interests.

'Woke' means fast asleep

Mind control and perception manipulation techniques used on individuals to create group-think have been unleashed on the global population in general. As a result many have no capacity to see the obvious fascist agenda being installed all around them or what 'Covid' is really all about. Their brains are firewalled like a computer system not to process certain concepts, thoughts and realisations that are bad for the Cult. The young are most targeted as the adults they

will be when the whole fascist global state is planned to be fully implemented. They need to be prepared for total compliance to eliminate all pushback from entire generations. The Cult has been pouring billions into taking complete control of 'education' from schools to universities via its operatives and corporations and not least Bill Gates as always. The plan has been to transform 'education' institutions into programming centres for the mentality of 'Woke'. James McConnell, professor of psychology at the University of Michigan, wrote in *Psychology Today* in 1970:

> The day has come when we can combine sensory deprivation with drugs, hypnosis, and astute manipulation of reward and punishment, to gain almost absolute control over an individual's behaviour. It should then be possible to achieve a very rapid and highly effective type of brainwashing that would allow us to make dramatic changes in a person's behaviour and personality ...
>
> … We should reshape society so that we all would be trained from birth to want to do what society wants us to do. We have the techniques to do it... no-one owns his own personality you acquired, and there's no reason to believe you should have the right to refuse to acquire a new personality if your old one is anti-social.

This was the potential for mass brainwashing in 1970 and the mentality there displayed captures the arrogant psychopathy that drives it forward. I emphasise that not all young people have succumbed to Woke programming and those that haven't are incredibly impressive people given that today's young are the most perceptually-targeted generations in history with all the technology now involved. Vast swathes of the young generations, however, have fallen into the spell – and that's what it is – of Woke. The Woke mentality and perceptual program is founded on *inversion* and you will appreciate later why that is so significant. Everything with Woke is inverted and the opposite of what it is claimed to be. Woke was a term used in African-American culture from the 1900s and referred to an awareness of social and racial justice. This is not the meaning of the modern version or 'New Woke' as I call it in *The Answer*. Oh, no, Woke today means something very different no matter how much Wokers may seek to hide that and insist Old Woke and New

Woke are the same. See if you find any 'awareness of social justice' here in the modern variety:

- Woke demands 'inclusivity' while excluding anyone with a different opinion and calls for mass censorship to silence other views.

- Woke claims to stand against oppression when imposing oppression is the foundation of all that it does. It is the driver of political correctness which is nothing more than a Cult invention to manipulate the population to silence itself.

- Woke believes itself to be 'liberal' while pursuing a global society that can only be described as fascist (see 'anti-fascist' fascist Antifa).

- Woke calls for 'social justice' while spreading injustice wherever it goes against the common 'enemy' which can be easily identified as a differing view.

- Woke is supposed to be a metaphor for 'awake' when it is solid-gold asleep and deep in a Cult-induced coma that meets the criteria for 'off with the fairies'.

I state these points as obvious facts if people only care to look. I don't do this with a sense of condemnation. We need to appreciate that the onslaught of perceptual programming on the young has been incessant and merciless. I can understand why so many have been reframed, or, given their youth, framed from the start to see the world as the Cult demands. The Cult has had access to their minds day after day in its 'education' system for their entire formative years. Perception is formed from information received and the Cult-created system is a life-long download of information delivered to elicit a particular perception, thus behaviour. The more this has expanded into still new extremes in recent decades and ever-increasing censorship has deleted other opinions and information why wouldn't that lead to a perceptual reframing on a mass scale? I

have described already cradle-to-grave programming and in more recent times the targeting of young minds from birth to adulthood has entered the stratosphere. This has taken the form of skewing what is 'taught' to fit the Cult agenda and the omnipresent techniques of group-think to isolate non-believers and pressure them into line. There has always been a tendency to follow the herd, but we really are in a new world now in relation to that. We have parents who can see the 'Covid' hoax told by their children not to stop them wearing masks at school, being 'Covid' tested or having the 'vaccine' in fear of the peer-pressure consequences of being different. What is 'peer-pressure' if not pressure to conform to group-think? Renegade Minds never group-think and always retain a set of perceptions that are unique to them. Group-think is always underpinned by consequences for not group-thinking. Abuse now aimed at those refusing DNA-manipulating 'Covid vaccines' are a potent example of this. The biggest pressure to conform comes from the very group which is itself being manipulated. 'I am programmed to be part of a hive mind and so you must be.'

Woke control structures in 'education' now apply to every mainstream organisation. Those at the top of the 'education' hierarchy (the Cult) decide the policy. This is imposed on governments through the Cult network; governments impose it on schools, colleges and universities; their leadership impose the policy on teachers and academics and they impose it on children and students. At any level where there is resistance, perhaps from a teacher or university lecturer, they are targeted by the authorities and often fired. Students themselves regularly demand the dismissal of academics (increasingly few) at odds with the narrative that the students have been programmed to believe in. It is quite a thought that students who are being targeted by the Cult become so consumed by programmed group-think that they launch protests and demand the removal of those who are trying to push back against those targeting the students. Such is the scale of perceptual inversion. We see this with 'Covid' programming as the Cult imposes the rules via psycho-psychologists and governments on

shops, transport companies and businesses which impose them on their staff who impose them on their customers who pressure Pushbackers to conform to the will of the Cult which is in the process of destroying them and their families. Scan all aspects of society and you will see the same sequence every time.

Fact free Woke and hijacking the 'left'

There is no more potent example of this than 'Woke', a mentality only made possible by the deletion of factual evidence by an 'education' system seeking to produce an ever more uniform society. Why would you bother with facts when you don't know any? Deletion of credible history both in volume and type is highly relevant. Orwell said: 'Who controls the past controls the future: who controls the present controls the past.' They who control the perception of the past control the perception of the future and they who control the present control the perception of the past through the writing and deleting of history. Why would you oppose the imposition of Marxism in the name of Wokeism when you don't know that Marxism cost at least 100 million lives in the 20th century alone? Watch videos and read reports in which Woker generations are asked basic historical questions – it's mind-blowing. A survey of 2,000 people found that six percent of millennials (born approximately early1980s to early 2000s) believed the Second World War (1939-1945) broke out with the assassination of President Kennedy (in 1963) and one in ten thought Margaret Thatcher was British Prime Minister at the time. She was in office between 1979 and 1990. We are in a post-fact society. Provable facts are no defence against the fascism of political correctness or Silicon Valley censorship. Facts don't matter anymore as we have witnessed with the 'Covid' hoax. Sacrificing uniqueness to the Woke group-think religion is all you are required to do and that means thinking for yourself is the biggest Woke no, no. All religions are an expression of group-think and censorship and Woke is just another religion with an orthodoxy defended by group-think and censorship. Burned at

the stake becomes burned on Twitter which leads back eventually to burned at the stake as Woke humanity regresses to ages past.

The biggest Woke inversion of all is its creators and funders. I grew up in a traditional left of centre political household on a council estate in Leicester in the 1950s and 60s – you know, the left that challenged the power of wealth-hoarding elites and threats to freedom of speech and opinion. In those days students went on marches defending freedom of speech while today's Wokers march for its deletion. What on earth could have happened? Those very elites (collectively the Cult) that we opposed in my youth and early life have funded into existence the antithesis of that former left and hijacked the 'brand' while inverting everything it ever stood for. We have a mentality that calls itself 'liberal' and 'progressive' while acting like fascists. Cult billionaires and their corporations have funded themselves into control of 'education' to ensure that Woke programming is unceasing throughout the formative years of children and young people and that non-Wokers are isolated (that word again) whether they be students, teachers or college professors. The Cult has funded into existence the now colossal global network of Woke organisations that have spawned and promoted all the 'causes' on the Cult wish-list for global transformation and turned Wokers into demanders of them. Does anyone really think it's a coincidence that the Cult agenda for humanity is a carbon (sorry) copy of the societal transformations desired by Woke?? These are only some of them:

Political correctness: The means by which the Cult deletes all public debates that it knows it cannot win if we had the free-flow of information and evidence.

Human-caused 'climate change': The means by which the Cult seeks to transform society into a globally-controlled dictatorship imposing its will over the fine detail of everyone's lives 'to save the planet' which doesn't actually need saving.

Transgender obsession: Preparing collective perception to accept the 'new human' which would not have genders because it would be created technologically and not through procreation. I'll have much more on this in Human 2.0.

Race obsession: The means by which the Cult seeks to divide and rule the population by triggering racial division through the perception that society is more racist than ever when the opposite is the case. Is it perfect in that regard? No. But to compare today with the racism of apartheid and segregation brought to an end by the civil rights movement in the 1960s is to insult the memory of that movement and inspirations like Martin Luther King. Why is the 'anti-racism' industry (which it is) so dominated by privileged white people?

White supremacy: This is a label used by privileged white people to demonise poor and deprived white people pushing back on tyranny to marginalise and destroy them. White people are being especially targeted as the dominant race by number within Western society which the Cult seeks to transform in its image. If you want to change a society you must weaken and undermine its biggest group and once you have done that by using the other groups you next turn on them to do the same … 'Then they came for the Jews and I was not a Jew so I did nothing.'

Mass migration: The mass movement of people from the Middle East, Africa and Asia into Europe, from the south into the United States and from Asia into Australia are another way the Cult seeks to dilute the racial, cultural and political influence of white people on Western society. White people ask why their governments appear to be working against them while being politically and culturally biased towards incoming cultures. Well, here's your answer. In the same way sexually 'straight' people, men and women, ask why the

authorities are biased against them in favour of other sexualities. The answer is the same – that's the way the Cult wants it to be for very sinister motives.

These are all central parts of the Cult agenda and central parts of the Woke agenda and Woke was created and continues to be funded to an immense degree by Cult billionaires and corporations. If anyone begins to say 'coincidence' the syllables should stick in their throat.

Billionaire 'social justice warriors'

Joe Biden is a 100 percent-owned asset of the Cult and the Wokers' man in the White House whenever he can remember his name and for however long he lasts with his rapidly diminishing cognitive function. Even walking up the steps of an aircraft without falling on his arse would appear to be a challenge. He's not an empty-shell puppet or anything. From the minute Biden took office (or the Cult did) he began his executive orders promoting the Woke wish-list. You will see the Woke agenda imposed ever more severely because it's really the *Cult* agenda. Woke organisations and activist networks spawned by the Cult are funded to the extreme so long as they promote what the Cult wants to happen. Woke is funded to promote 'social justice' by billionaires who become billionaires by destroying social justice. The social justice mantra is only a cover for dismantling social justice and funded by billionaires that couldn't give a damn about social justice. Everything makes sense when you see that. One of Woke's premier funders is Cult billionaire financier George Soros who said: 'I am basically there to make money, I cannot and do not look at the social consequences of what I do.' This is the same Soros who has given more than $32 billion to his Open Society Foundations global Woke network and funded Black Lives Matter, mass immigration into Europe and the United States, transgender activism, climate change activism, political correctness and groups targeting 'white supremacy' in the form of privileged white thugs that dominate Antifa. What a scam it all is and when

you are dealing with the unquestioning fact-free zone of Woke scamming them is child's play. All you need to pull it off in all these organisations are a few in-the-know agents of the Cult and an army of naïve, reframed, uninformed, narcissistic, know-nothings convinced of their own self-righteousness, self-purity and virtue.

Soros and fellow billionaires and billionaire corporations have poured hundreds of millions into Black Lives Matter and connected groups and promoted them to a global audience. None of this is motivated by caring about black people. These are the billionaires that have controlled and exploited a system that leaves millions of black people in abject poverty and deprivation which they do absolutely nothing to address. The same Cult networks funding BLM were behind the *slave trade!* Black Lives Matter hijacked a phrase that few would challenge and they have turned this laudable concept into a political weapon to divide society. You know that BLM is a fraud when it claims that *All* Lives Matter, the most inclusive statement of all, is 'racist'. BLM and its Cult masters don't want to end racism. To them it's a means to an end to control all of humanity never mind the colour, creed, culture or background. What has destroying the nuclear family got to do with ending racism? Nothing – but that is one of the goals of BLM and also happens to be a goal of the Cult as I have been exposing in my books for decades. Stealing children from loving parents and giving schools ever more power to override parents is part of that same agenda. BLM is a Marxist organisation and why would that not be the case when the Cult created Marxism *and* BLM? Patrisse Cullors, a BLM co-founder, said in a 2015 video that she and her fellow organisers, including co-founder Alicia Garza, are 'trained Marxists'. The lady known after marriage as Patrisse Khan-Cullors bought a $1.4 million home in 2021 in one of the whitest areas of California with a black population of just 1.6 per cent and has so far bought *four* high-end homes for a total of $3.2 million. How very Marxist. There must be a bit of spare in the BLM coffers, however, when Cult corporations and billionaires have handed over the best part of $100 million. Many black people can see that Black Lives Matter is not

working for them, but against them, and this is still more confirmation. Black journalist Jason Whitlock, who had his account suspended by Twitter for simply linking to the story about the 'Marxist's' home buying spree, said that BLM leaders are 'making millions of dollars off the backs of these dead black men who they wouldn't spit on if they were on fire and alive'.

Black Lies Matter

Cult assets and agencies came together to promote BLM in the wake of the death of career criminal George Floyd who had been jailed a number of times including for forcing his way into the home of a black woman with others in a raid in which a gun was pointed at her stomach. Floyd was filmed being held in a Minneapolis street in 2020 with the knee of a police officer on his neck and he subsequently died. It was an appalling thing for the officer to do, but the same technique has been used by police on peaceful protestors of lockdown without any outcry from the Woke brigade. As unquestioning supporters of the Cult agenda Wokers have supported lockdown and all the 'Covid' claptrap while attacking anyone standing up to the tyranny imposed in its name. Court documents would later include details of an autopsy on Floyd by County Medical Examiner Dr Andrew Baker who concluded that Floyd had taken a fatal level of the drug fentanyl. None of this mattered to fact-free, question-free, Woke. Floyd's death was followed by worldwide protests against police brutality amid calls to defund the police. Throwing babies out with the bathwater is a Woke speciality. In the wake of the murder of British woman Sarah Everard a Green Party member of the House of Lords, Baroness Jones of Moulescoomb (Nincompoopia would have been better), called for a 6pm curfew for all men. This would be in breach of the Geneva Conventions on war crimes which ban collective punishment, but that would never have crossed the black and white Woke mind of Baroness Nincompoopia who would have been far too convinced of her own self-righteousness to compute such details. Many American cities did defund the police in the face of Floyd riots

and after $15 million was deleted from the police budget in Washington DC under useless Woke mayor Muriel Bowser car-jacking alone rose by 300 percent and within six months the US capital recorded its highest murder rate in 15 years. The same happened in Chicago and other cities in line with the Cult/Soros plan to bring fear to streets and neighbourhoods by reducing the police, releasing violent criminals and not prosecuting crime. This is the mob-rule agenda that I have warned in the books was coming for so long. Shootings in the area of Minneapolis where Floyd was arrested increased by 2,500 percent compared with the year before. Defunding the police over George Floyd has led to a big increase in dead people with many of them black. Police protection for politicians making these decisions stayed the same or increased as you would expect from professional hypocrites. The Cult doesn't actually want to abolish the police. It wants to abolish local control over the police and hand it to federal government as the psychopaths advance the Hunger Games Society. Many George Floyd protests turned into violent riots with black stores and businesses destroyed by fire and looting across America fuelled by Black Lives Matter. Woke doesn't do irony. If you want civil rights you must loot the liquor store and the supermarket and make off with a smart TV. It's the only way.

It's not a race war – it's a class war

Black people are patronised by privileged blacks and whites alike and told they are victims of white supremacy. I find it extraordinary to watch privileged blacks supporting the very system and bloodline networks behind the slave trade and parroting the same Cult-serving manipulative crap of their privileged white, often billionaire, associates. It is indeed not a race war but a class war and colour is just a diversion. Black Senator Cory Booker and black Congresswoman Maxine Waters, more residents of Nincompoopia, personify this. Once you tell people they are victims of someone else you devalue both their own responsibility for their plight and the power they have to impact on their reality and experience. Instead

we have: 'You are only in your situation because of whitey – turn on them and everything will change.' It won't change. Nothing changes in our lives unless *we* change it. Crucial to that is never seeing yourself as a victim and always as the creator of your reality. Life is a simple sequence of choice and consequence. Make different choices and you create different consequences. *You* have to make those choices – not Black Lives Matter, the Woke Mafia and anyone else that seeks to dictate your life. Who are they these Wokers, an emotional and psychological road traffic accident, to tell you what to do? Personal empowerment is the last thing the Cult and its Black Lives Matter want black people or anyone else to have. They claim to be defending the underdog while *creating* and perpetuating the underdog. The Cult's worst nightmare is human unity and if they are going to keep blacks, whites and every other race under economic servitude and control then the focus must be diverted from what they have in common to what they can be manipulated to believe divides them. Blacks have to be told that their poverty and plight is the fault of the white bloke living on the street in the same poverty and with the same plight they are experiencing. The difference is that your plight black people is due to him, a white supremacist with 'white privilege' living on the street. Don't unite as one human family against your mutual oppressors and suppressors – fight the oppressor with the white face who is as financially deprived as you are. The Cult knows that as its 'Covid' agenda moves into still new levels of extremism people are going to respond and it has been spreading the seeds of disunity everywhere to stop a united response to the evil that targets *all of us*.

Racist attacks on 'whiteness' are getting ever more outrageous and especially through the American Democratic Party which has an appalling history for anti-black racism. Barack Obama, Joe Biden, Hillary Clinton and Nancy Pelosi all eulogised about Senator Robert Byrd at his funeral in 2010 after a nearly 60-year career in Congress. Byrd was a brutal Ku Klux Klan racist and a violent abuser of Cathy O'Brien in MKUltra. He said he would never fight in the military 'with a negro by my side' and 'rather I should die a thousand times,

and see Old Glory trampled in the dirt never to rise again, than to see this beloved land of ours become degraded by race mongrels, a throwback to the blackest specimen from the wilds'. Biden called Byrd a 'very close friend and mentor'. These 'Woke' hypocrites are not anti-racist they are anti-poor and anti-people not of their perceived class. Here is an illustration of the scale of anti-white racism to which we have now descended. Seriously Woke and moronic *New York Times* contributor Damon Young described whiteness as a 'virus' that 'like other viruses will not die until there are no bodies left for it to infect'. He went on: '… the only way to stop it is to locate it, isolate it, extract it, and kill it.' Young can say that as a black man with no consequences when a white man saying the same in reverse would be facing a jail sentence. *That's* racism. We had super-Woke numbskull senators Tammy Duckworth and Mazie Hirono saying they would object to future Biden Cabinet appointments if he did not nominate more Asian Americans and Pacific Islanders. Never mind the ability of the candidate what do they look like? Duckworth said: 'I will vote for racial minorities and I will vote for LGBTQ, but anyone else I'm not voting for.' Appointing people on the grounds of race is illegal, but that was not a problem for this ludicrous pair. They were on-message and that's a free pass in any situation.

Critical race racism

White children are told at school they are intrinsically racist as they are taught the divisive 'critical race theory'. This claims that the law and legal institutions are inherently racist and that race is a socially constructed concept used by white people to further their economic and political interests at the expense of people of colour. White is a 'virus' as we've seen. Racial inequality results from 'social, economic, and legal differences that white people create between races to maintain white interests which leads to poverty and criminality in minority communities'. I must tell that to the white guy sleeping on the street. The principal of East Side Community School in New York sent white parents a manifesto that called on

them to become 'white traitors' and advocate for full 'white abolition'. These people are teaching your kids when they urgently need a psychiatrist. The 'school' included a chart with 'eight white identities' that ranged from 'white supremacist' to 'white abolition' and defined the behaviour white people must follow to end 'the regime of whiteness'. Woke blacks and their privileged white associates are acting exactly like the slave owners of old and Ku Klux Klan racists like Robert Byrd. They are too full of their own self-purity to see that, but it's true. Racism is not a body type; it's a state of mind that can manifest through any colour, creed or culture.

Another racial fraud is *'equity'*. Not equality of treatment and opportunity – equity. It's a term spun as equality when it means something very different. Equality in its true sense is a raising up while 'equity' is a race to the bottom. Everyone in the same level of poverty is 'equity'. Keep everyone down – that's equity. The Cult doesn't want anyone in the human family to be empowered and BLM leaders, like all these 'anti-racist' organisations, continue their privileged, pampered existence by perpetuating the perception of gathering racism. When is the last time you heard an 'anti-racist' or 'anti-Semitism' organisation say that acts of racism and discrimination have *fallen?* It's not in the interests of their fund-raising and power to influence and the same goes for the professional soccer anti-racism operation, Kick It Out. Two things confirmed that the Black Lives Matter riots in the summer of 2020 were Cult creations. One was that while anti-lockdown protests were condemned in this same period for 'transmitting 'Covid' the authorities supported mass gatherings of Black Lives Matter supporters. I even saw self-deluding people claiming to be doctors say the two types of protest were not the same. No – the non-existent 'Covid' was in favour of lockdowns and attacked those that protested against them while 'Covid' supported Black Lives Matter and kept well away from its protests. The whole thing was a joke and as lockdown protestors were arrested, often brutally, by reframed Face-Nappies we had the grotesque sight of police officers taking the knee to Black Lives Matter, a Cult-funded Marxist

organisation that supports violent riots and wants to destroy the nuclear family and white people.

He's not white? Shucks!

Woke obsession with race was on display again when ten people were shot dead in Boulder, Colorado, in March, 2021. Cult-owned Woke TV channels like CNN said the shooter appeared to be a white man and Wokers were on Twitter condemning 'violent white men' with the usual mantras. Then the shooter's name was released as Ahmad Al Aliwi Alissa, an anti-Trump Arab-American, and the sigh of disappointment could be heard five miles away. Never mind that ten people were dead and what that meant for their families. Race baiting was all that mattered to these sick Cult-serving people like Barack Obama who exploited the deaths to further divide America on racial grounds which is his job for the Cult. This is the man that 'racist' white Americans made the first black president of the United States and then gave him a second term. Not-very-bright Obama has become filthy rich on the back of that and today appears to have a big influence on the Biden administration. Even so he's still a downtrodden black man and a victim of white supremacy. This disingenuous fraud reveals the contempt he has for black people when he puts on a Deep South Alabama accent whenever he talks to them, no, *at* them.

Another BLM red flag was how the now fully-Woke (fully-Cult) and fully-virtue-signalled professional soccer authorities had their teams taking the knee before every match in support of Marxist Black Lives Matter. Soccer authorities and clubs displayed 'Black Lives Matter' on the players' shirts and flashed the name on electronic billboards around the pitch. Any fans that condemned what is a Freemasonic taking-the-knee ritual were widely condemned as you would expect from the Woke virtue-signallers of professional sport and the now fully-Woke media. We have reverse racism in which you are banned from criticising any race or culture except for white people for whom anything goes – say what you like, no problem. What has this got to do with racial harmony and

equality? We've had black supremacists from Black Lives Matter telling white people to fall to their knees in the street and apologise for their white supremacy. Black supremacists acting like white supremacist slave owners of the past couldn't breach their self-obsessed, race-obsessed sense of self-purity. Joe Biden appointed a race-obsessed black supremacist Kristen Clarke to head the Justice Department Civil Rights Division. Clarke claimed that blacks are endowed with 'greater mental, physical and spiritual abilities' than whites. If anyone reversed that statement they would be vilified. Clarke is on-message so no problem. She's never seen a black-white situation in which the black figure is anything but a virtuous victim and she heads the Civil Rights Division which should treat everyone the same or it isn't civil rights. Another perception of the Renegade Mind: If something or someone is part of the Cult agenda they will be supported by Woke governments and media no matter what. If they're not, they will be condemned and censored. It really is that simple and so racist Clarke prospers despite (make that because of) her racism.

The end of culture

Biden's administration is full of such racial, cultural and economic bias as the Cult requires the human family to be divided into warring factions. We are now seeing racially-segregated graduations and everything, but everything, is defined through the lens of perceived 'racism. We have 'racist' mathematics, 'racist' food and even 'racist' *plants*. World famous Kew Gardens in London said it was changing labels on plants and flowers to tell its pre-'Covid' more than two million visitors a year how racist they are. Kew director Richard Deverell said this was part of an effort to 'move quickly to decolonise collections' after they were approached by one Ajay Chhabra 'an actor with an insight into how sugar cane was linked to slavery'. They are *plants* you idiots. 'Decolonisation' in the Woke manual really means colonisation of society with its mentality and by extension colonisation by the Cult. We are witnessing a new Chinese-style 'Cultural Revolution' so essential to the success of all

Marxist takeovers. Our cultural past and traditions have to be swept away to allow a new culture to be built-back-better. Woke targeting of long-standing Western cultural pillars including historical monuments and cancelling of historical figures is what happened in the Mao revolution in China which 'purged remnants of capitalist and traditional elements from Chinese society' and installed Maoism as the dominant ideology'. For China see the Western world today and for 'dominant ideology' see Woke. Better still see Marxism or Maoism. The 'Covid' hoax has specifically sought to destroy the arts and all elements of Western culture from people meeting in a pub or restaurant to closing theatres, music venues, sports stadiums, places of worship and even banning *singing*. Destruction of Western society is also why criticism of any religion is banned except for Christianity which again is the dominant religion as white is the numerically-dominant race. Christianity may be fading rapidly, but its history and traditions are weaved through the fabric of Western society. Delete the pillars and other structures will follow until the whole thing collapses. I am not a Christian defending that religion when I say that. I have no religion. It's just a fact. To this end Christianity has itself been turned Woke to usher its own downfall and its ranks are awash with 'change agents' – knowing and unknowing – at every level including Pope Francis (*definitely* knowing) and the clueless Archbishop of Canterbury Justin Welby (possibly not, but who can be sure?). Woke seeks to coordinate attacks on Western culture, traditions, and ways of life through 'intersectionality' defined as 'the complex, cumulative way in which the effects of multiple forms of discrimination (such as racism, sexism, and classism) combine, overlap, or intersect especially in the experiences of marginalised individuals or groups'. Wade through the Orwellian Woke-speak and this means coordinating disparate groups in a common cause to overthrow freedom and liberal values.

The entire structure of public institutions has been infested with Woke – government at all levels, political parties, police, military, schools, universities, advertising, media and trade unions. This abomination has been achieved through the Cult web by appointing

Wokers to positions of power and battering non-Wokers into line through intimidation, isolation and threats to their job. Many have been fired in the wake of the empathy-deleted, vicious hostility of 'social justice' Wokers and the desire of gutless, spineless employers to virtue-signal their Wokeness. Corporations are filled with Wokers today, most notably those in Silicon Valley. Ironically at the top they are not Woke at all. They are only exploiting the mentality their Cult masters have created and funded to censor and enslave while the Wokers cheer them on until it's their turn. Thus the Woke 'liberal left' is an inversion of the traditional liberal left. Campaigning for justice on the grounds of power and wealth distribution has been replaced by campaigning for identity politics. The genuine traditional left would never have taken money from today's billionaire abusers of fairness and justice and nor would the billionaires have wanted to fund that genuine left. It would not have been in their interests to do so. The division of opinion in those days was between the haves and have nots. This all changed with Cult manipulated and funded identity politics. The division of opinion today is between Wokers and non-Wokers and not income brackets. Cult corporations and their billionaires may have taken wealth disparity to cataclysmic levels of injustice, but as long as they speak the language of Woke, hand out the dosh to the Woke network and censor the enemy they are 'one of us'. Billionaires who don't give a damn about injustice are laughing at them till their bellies hurt. Wokers are not even close to self-aware enough to see that. The transformed 'left' dynamic means that Wokers who drone on about 'social justice' are funded by billionaires that have destroyed social justice the world over. It's *why* they are billionaires.

The climate con

Nothing encapsulates what I have said more comprehensively than the hoax of human-caused global warming. I have detailed in my books over the years how Cult operatives and organisations were the pump-primers from the start of the climate con. A purpose-built vehicle for this is the Club of Rome established by the Cult in 1968

with the Rockefellers and Rothschilds centrally involved all along. Their gofer frontman Maurice Strong, a Canadian oil millionaire, hosted the Earth Summit in Rio de Janeiro, Brazil, in 1992 where the global 'green movement' really expanded in earnest under the guiding hand of the Cult. The Earth Summit established Agenda 21 through the Cult-created-and-owned United Nations to use the illusion of human-caused climate change to justify the transformation of global society to save the world from climate disaster. It is a No-Problem-Reaction-Solution sold through governments, media, schools and universities as whole generations have been terrified into believing that the world was going to end in their lifetimes unless what old people had inflicted upon them was stopped by a complete restructuring of how everything is done. Chill, kids, it's all a hoax. Such restructuring is precisely what the Cult agenda demands (purely by coincidence of course). Today this has been given the codename of the Great Reset which is only an updated term for Agenda 21 and its associated Agenda 2030. The latter, too, is administered through the UN and was voted into being by the General Assembly in 2015. Both 21 and 2030 seek centralised control of all resources and food right down to the raindrops falling on your own land. These are some of the demands of Agenda 21 established in 1992. See if you recognise this society emerging today:

- End national sovereignty
- State planning and management of all land resources, ecosystems, deserts, forests, mountains, oceans and fresh water; agriculture; rural development; biotechnology; and ensuring *'equity'*
- The state to 'define the role' of business and financial resources
- Abolition of private property
- 'Restructuring' the family unit (see BLM)
- Children raised by the state
- People told what their job will be
- Major restrictions on movement
- Creation of 'human settlement zones'

- Mass resettlement as people are forced to vacate land where they live
- Dumbing down education
- Mass global depopulation in pursuit of all the above

The United Nations was created as a Trojan horse for world government. With the climate con of critical importance to promoting that outcome you would expect the UN to be involved. Oh, it's involved all right. The UN is promoting Agenda 21 and Agenda 2030 justified by 'climate change' while also driving the climate hoax through its Intergovernmental Panel on Climate Change (IPCC), one of the world's most corrupt organisations. The IPCC has been lying ferociously and constantly since the day it opened its doors with the global media hanging unquestioningly on its every mendacious word. The Green movement is entirely Woke and has long lost its original environmental focus since it was co-opted by the Cult. An obsession with 'global warming' has deleted its values and scrambled its head. I experienced a small example of what I mean on a beautiful country walk that I have enjoyed several times a week for many years. The path merged into the fields and forests and you felt at one with the natural world. Then a 'Green' organisation, the Hampshire and Isle of Wight Wildlife Trust, took over part of the land and proceeded to cut down a large number of trees, including mature ones, to install a horrible big, bright steel 'this-is-ours-stay-out' fence that destroyed the whole atmosphere of this beautiful place. No one with a feel for nature would do that. Day after day I walked to the sound of chainsaws and a magnificent mature weeping willow tree that I so admired was cut down at the base of the trunk. When I challenged a Woke young girl in a green shirt (of course) about this vandalism she replied: 'It's a weeping willow – it will grow back.' This is what people are paying for when they donate to the Hampshire and Isle of Wight Wildlife Trust and many other 'green' organisations today. It is not the environmental movement that I knew and instead has become a support-system – as with Extinction Rebellion – for a very dark agenda.

Private jets for climate justice

The Cult-owned, Gates-funded, World Economic Forum and its founder Klaus Schwab were behind the emergence of Greta Thunberg to harness the young behind the climate agenda and she was invited to speak to the world at … the UN. Schwab published a book, *Covid-19: The Great Reset* in 2020 in which he used the 'Covid' hoax and the climate hoax to lay out a new society straight out of Agenda 21 and Agenda 2030. Bill Gates followed in early 2021 when he took time out from destroying the world to produce a book in his name about the way to save it. Gates flies across the world in private jets and admitted that 'I probably have one of the highest greenhouse gas footprints of anyone on the planet … my personal flying alone is gigantic.' He has also bid for the planet's biggest private jet operator. Other climate change saviours who fly in private jets include John Kerry, the US Special Presidential Envoy for Climate, and actor Leonardo DiCaprio, a 'UN Messenger of Peace with special focus on climate change'. These people are so full of bullshit they could corner the market in manure. We mustn't be sceptical, though, because the Gates book, *How to Avoid a Climate Disaster: The Solutions We Have and the Breakthroughs We Need*, is a genuine attempt to protect the world and not an obvious pile of excrement attributed to a mega-psychopath aimed at selling his masters' plans for humanity. The Gates book and the other shite-pile by Klaus Schwab could have been written by the same person and may well have been. Both use 'climate change' and 'Covid' as the excuses for their new society and by coincidence the Cult's World Economic Forum and Bill and Melinda Gates Foundation promote the climate hoax and hosted Event 201 which pre-empted with a 'simulation' the very 'coronavirus' hoax that would be simulated for real on humanity within weeks. The British 'royal' family is promoting the 'Reset' as you would expect through Prince 'climate change caused the war in Syria' Charles and his hapless son Prince William who said that we must 'reset our relationship with nature and our trajectory as a species' to avoid a climate disaster. Amazing how many promotors of the 'Covid' and 'climate change' control

systems are connected to Gates and the World Economic Forum. A 'study' in early 2021 claimed that carbon dioxide emissions must fall by the equivalent of a global lockdown roughly every two years for the next decade to save the planet. The 'study' appeared in the same period that the Schwab mob claimed in a video that lockdowns destroying the lives of billions are good because they make the earth 'quieter' with less 'ambient noise'. They took down the video amid a public backlash for such arrogant, empathy-deleted stupidity You see, however, where they are going with this. Corinne Le Quéré, a professor at the Tyndall Centre for Climate Change Research, University of East Anglia, was lead author of the climate lockdown study, and she writes for … the World Economic Forum. Gates calls in 'his' book for changing 'every aspect of the economy' (long-time Cult agenda) and for humans to eat synthetic 'meat' (predicted in my books) while cows and other farm animals are eliminated. Australian TV host and commentator Alan Jones described what carbon emission targets would mean for farm animals in Australia alone if emissions were reduced as demanded by 35 percent by 2030 and zero by 2050:

> Well, let's take agriculture, the total emissions from agriculture are about 75 million tonnes of carbon dioxide, equivalent. Now reduce that by 35 percent and you have to come down to 50 million tonnes, I've done the maths. So if you take for example 1.5 million cows, you're going to have to reduce the herd by 525,000 [by] 2030, nine years, that's 58,000 cows a year. The beef herd's 30 million, reduce that by 35 percent, that's 10.5 million, which means 1.2 million cattle have to go every year between now and 2030. This is insanity!
>
> There are 75 million sheep. Reduce that by 35 percent, that's 26 million sheep, that's almost 3 million a year. So under the Paris Agreement over 30 million beasts. dairy cows, cattle, pigs and sheep would go. More than 8,000 every minute of every hour for the next decade, do these people know what they're talking about?

Clearly they don't at the level of campaigners, politicians and administrators. The Cult *does* know; that's the outcome it wants. We are faced with not just a war on humanity. Animals and the natural world are being targeted and I have been saying since the 'Covid' hoax began that the plan eventually was to claim that the 'deadly virus' is able to jump from animals, including farm animals and

domestic pets, to humans. Just before this book went into production came this story: 'Russia registers world's first Covid-19 vaccine for cats & dogs as makers of Sputnik V warn pets & farm animals could spread virus'. The report said 'top scientists warned that the deadly pathogen could soon begin spreading through homes and farms' and 'the next stage is the infection of farm and domestic animals'. Know the outcome and you'll see the journey. Think what that would mean for animals and keep your eye on a term called zoonosis or zoonotic diseases which transmit between animals and humans. The Cult wants to break the connection between animals and people as it does between people and people. Farm animals fit with the Cult agenda to transform food from natural to synthetic.

The gas of life is killing us

There can be few greater examples of Cult inversion than the condemnation of carbon dioxide as a dangerous pollutant when it is the gas of life. Without it the natural world would be dead and so we would all be dead. We breathe in oxygen and breathe out carbon dioxide while plants produce oxygen and absorb carbon dioxide. It is a perfect symbiotic relationship that the Cult wants to dismantle for reasons I will come to in the final two chapters. Gates, Schwab, other Cult operatives and mindless repeaters, want the world to be 'carbon neutral' by at least 2050 and the earlier the better. 'Zero carbon' is the cry echoed by lunatics calling for 'Zero Covid' when we already have it. These carbon emission targets will deindustrialise the world in accordance with Cult plans – the post-industrial, post-democratic society – and with so-called renewables like solar and wind not coming even close to meeting human energy needs blackouts and cold are inevitable. Texans got the picture in the winter of 2021 when a snow storm stopped wind turbines and solar panels from working and the lights went down along with water which relies on electricity for its supply system. Gates wants everything to be powered by electricity to ensure that his masters have the kill switch to stop all human activity, movement, cooking, water and warmth any time they like. The climate lie is so

stupendously inverted that it claims we must urgently reduce carbon dioxide when we *don't have enough*.

Co2 in the atmosphere is a little above 400 parts per million when the optimum for plant growth is 2,000 ppm and when it falls anywhere near 150 ppm the natural world starts to die and so do we. It fell to as low as 280 ppm in an 1880 measurement in Hawaii and rose to 413 ppm in 2019 with industrialisation which is why the planet has become *greener* in the industrial period. How insane then that psychopathic madman Gates is not satisfied only with blocking the rise of Co2. He's funding technology to suck it out of the atmosphere. The reason why will become clear. The industrial era is not destroying the world through Co2 and has instead turned around a potentially disastrous ongoing fall in Co2. Greenpeace co-founder and scientist Patrick Moore walked away from Greenpeace in 1986 and has exposed the green movement for fear-mongering and lies. He said that 500 million years ago there was *17 times* more Co2 in the atmosphere than we have today and levels have been falling for hundreds of millions of years. In the last 150 million years Co2 levels in Earth's atmosphere had reduced by *90 percent*. Moore said that by the time humanity began to unlock carbon dioxide from fossil fuels we were at '38 seconds to midnight' and in that sense: 'Humans are [the Earth's] salvation.' Moore made the point that only half the Co2 emitted by fossil fuels stays in the atmosphere and we should remember that all pollution pouring from chimneys that we are told is carbon dioxide is in fact nothing of the kind. It's pollution. Carbon dioxide is an invisible gas.

William Happer, Professor of Physics at Princeton University and long-time government adviser on climate, has emphasised the Co2 deficiency for maximum growth and food production. Greenhouse growers don't add carbon dioxide for a bit of fun. He said that most of the warming in the last 100 years, after the earth emerged from the super-cold period of the 'Little Ice Age' into a natural warming cycle, was over by 1940. Happer said that a peak year for warming in 1988 can be explained by a 'monster El Nino' which is a natural and cyclical warming of the Pacific that has nothing to do with 'climate

change'. He said the effect of Co2 could be compared to painting a wall with red paint in that once two or three coats have been applied it didn't matter how much more you slapped on because the wall will not get much redder. Almost all the effect of the rise in Co2 has already happened, he said, and the volume in the atmosphere would now have to *double* to increase temperature by a single degree. Climate hoaxers know this and they have invented the most ridiculously complicated series of 'feedback' loops to try to overcome this rather devastating fact. You hear puppet Greta going on cluelessly about feedback loops and this is why.

The Sun affects temperature? No you *climate denier*

Some other nonsense to contemplate: Climate graphs show that rises in temperature do not follow rises in Co2 – *it's the other way round* with a lag between the two of some 800 years. If we go back 800 years from present time we hit the Medieval Warm Period when temperatures were higher than now without any industrialisation and this was followed by the Little Ice Age when temperatures plummeted. The world was still emerging from these centuries of serious cold when many climate records began which makes the ever-repeated line of the 'hottest year since records began' meaningless when you are not comparing like with like. The coldest period of the Little Ice Age corresponded with the lowest period of sunspot activity when the Sun was at its least active. Proper scientists will not be at all surprised by this when it confirms the obvious fact that earth temperature is affected by the scale of Sun activity and the energetic power that it subsequently emits; but when is the last time you heard a climate hoaxer talking about the Sun as a source of earth temperature?? Everything has to be focussed on Co2 which makes up just 0.117 percent of so-called greenhouse gases and only a fraction of even that is generated by human activity. The rest is natural. More than *90 percent* of those greenhouse gases are water vapour and clouds (Fig 9). Ban moisture I say. Have you noticed that the climate hoaxers no longer use the polar bear as their promotion image? That's because far from becoming extinct polar

bear communities are stable or thriving. Joe Bastardi, American meteorologist, weather forecaster and outspoken critic of the climate lie, documents in his book *The Climate Chronicles* how weather patterns and events claimed to be evidence of climate change have been happening since long before industrialisation: 'What happened before naturally is happening again, as is to be expected given the cyclical nature of the climate due to the design of the planet.' If you read the detailed background to the climate hoax in my other books you will shake your head and wonder how anyone could believe the crap which has spawned a multi-trillion dollar industry based on absolute garbage (see HIV causes AIDs and Sars-Cov-2 causes 'Covid-19'). Climate and 'Covid' have much in common given they have the same source. They both have the contradictory *everything* factor in which everything is explained by reference to them. It's hot – 'it's climate change'. It's cold – 'it's climate change'. I got a sniffle – 'it's Covid'. I haven't got a sniffle – 'it's Covid'. Not having a sniffle has to be a symptom of 'Covid'. Everything is and not having a sniffle is especially dangerous if you are a slow walker. For sheer audacity I offer you a Cambridge University 'study' that actually linked 'Covid' to 'climate change'. It had to happen eventually. They concluded that climate change played a role in 'Covid-19' spreading from animals to humans because … wait for it … I kid you not … *the two groups were forced closer together as populations grow*. Er, that's it. The whole foundation on which this depended was that 'Bats are the likely zoonotic origin of SARS-CoV-1 and SARS-CoV-2'. Well, they are not. They are nothing to do with it. Apart from bats not being the origin and therefore 'climate change' effects on bats being irrelevant I am in awe of their academic insight. Where would we be without them? Not where we are that's for sure.

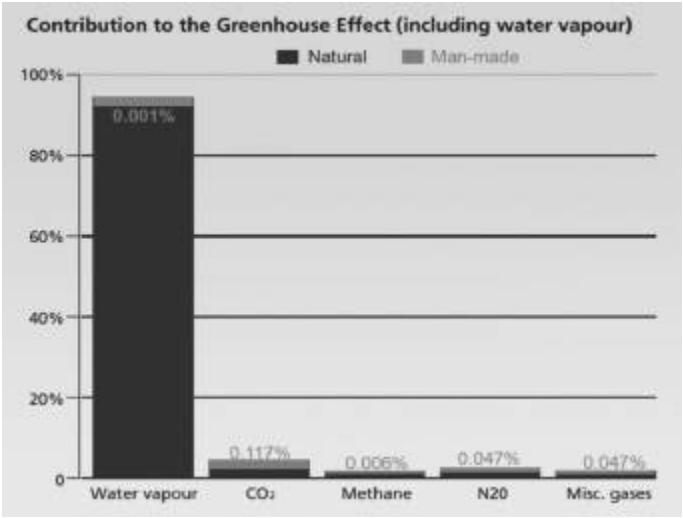

Figure 9: The idea that the gas of life is disastrously changing the climate is an insult to brain cell activity.

One other point about the weather is that climate modification is now well advanced and not every major weather event is natural – or earthquake come to that. I cover this subject at some length in other books. China is openly planning a rapid expansion of its weather modification programme which includes changing the climate in an area more than one and a half times the size of India. China used weather manipulation to ensure clear skies during the 2008 Olympics in Beijing. I have quoted from US military documents detailing how to employ weather manipulation as a weapon of war and they did that in the 1960s and 70s during the conflict in Vietnam with Operation Popeye manipulating monsoon rains for military purposes. Why would there be international treaties on weather modification if it wasn't possible? Of course it is. Weather is energetic information and it can be changed.

How was the climate hoax pulled off? See 'Covid'

If you can get billions to believe in a 'virus' that doesn't exist you can get them to believe in human-caused climate change that doesn't exist. Both are being used by the Cult to transform global society in the way it has long planned. Both hoaxes have been achieved in pretty much the same way. First you declare a lie is a fact. There's a

'virus' you call SARS-Cov-2 or humans are warming the planet with their behaviour. Next this becomes, via Cult networks, the foundation of government, academic and science policy and belief. Those who parrot the mantra are given big grants to produce research that confirms the narrative is true and ever more 'symptoms' are added to make the 'virus'/'climate change' sound even more scary. Scientists and researchers who challenge the narrative have their grants withdrawn and their careers destroyed. The media promote the lie as the unquestionable truth and censor those with an alternative view or evidence. A great percentage of the population believe what they are told as the lie becomes an everybody-knows-that and the believing-masses turn on those with a mind of their own. The technique has been used endlessly throughout human history. Wokers are the biggest promotors of the climate lie *and* 'Covid' fascism because their minds are owned by the Cult; their sense of self-righteous self-purity knows no bounds; and they exist in a bubble of reality in which facts are irrelevant and only get in the way of looking without seeing.

Running through all of this like veins in a blue cheese is control of information, which means control of perception, which means control of behaviour, which collectively means control of human society. The Cult owns the global media and Silicon Valley fascists for the simple reason that it *has* to. Without control of information it can't control perception and through that human society. Examine every facet of the Cult agenda and you will see that anything supporting its introduction is never censored while anything pushing back is always censored. I say again: Psychopaths that know why they are doing this must go before Nuremberg trials and those that follow their orders must trot along behind them into the same dock. 'I was just following orders' didn't work the first time and it must not work now. Nuremberg trials must be held all over the world before public juries for politicians, government officials, police, compliant doctors, scientists and virologists, and all Cult operatives such as Gates, Tedros, Fauci, Vallance, Whitty, Ferguson, Zuckerberg, Wojcicki, Brin, Page, Dorsey, the whole damn lot of

them – including, no *especially*, the psychopath psychologists. Without them and the brainless, gutless excuses for journalists that have repeated their lies, none of this could be happening. Nobody can be allowed to escape justice for the psychological and economic Armageddon they are all responsible for visiting upon the human race.

As for the compliant, unquestioning, swathes of humanity, and the self-obsessed, all-knowing ignorance of the Wokers … don't start me. God help their kids. God help their grandkids. God *help them*.

CHAPTER NINE

We must have it? So what is it?

Well I won't back down. No, I won't back down. You can stand me up at the Gates of Hell. But I won't back down
Tom Petty

I will now focus on the genetically-manipulating 'Covid vaccines' which do not meet this official definition of a vaccine by the US Centers for Disease Control (CDC): 'A product that stimulates a person's immune system to produce immunity to a specific disease, protecting the person from that disease.' On that basis 'Covid vaccines' are not a vaccine in that the makers don't even claim they stop infection or transmission.

They are instead part of a multi-levelled conspiracy to change the nature of the human body and what it means to be 'human' and to depopulate an enormous swathe of humanity. What I shall call Human 1.0 is on the cusp of becoming Human 2.0 and for very sinister reasons. Before I get to the 'Covid vaccine' in detail here's some background to vaccines in general. Government regulators do not test vaccines – the makers do – and the makers control which data is revealed and which isn't. Children in America are given 50 vaccine doses by age six and 69 by age 19 and the effect of the whole combined schedule has never been tested. Autoimmune diseases when the immune system attacks its own body have soared in the mass vaccine era and so has disease in general in children and the young. Why wouldn't this be the case when vaccines target the *immune system?* The US government gave Big Pharma drug

companies immunity from prosecution for vaccine death and injury in the 1986 National Childhood Vaccine Injury Act (NCVIA) and since then the government (taxpayer) has been funding compensation for the consequences of Big Pharma vaccines. The criminal and satanic drug giants can't lose and the vaccine schedule has increased dramatically since 1986 for this reason. There is no incentive to make vaccines safe and a big incentive to make money by introducing ever more. Even against a ridiculously high bar to prove vaccine liability, and with the government controlling the hearing in which it is being challenged for compensation, the vaccine court has so far paid out more than $4 billion. These are the vaccines we are told are safe and psychopaths like Zuckerberg censor posts saying otherwise. The immunity law was even justified by a ruling that vaccines by their nature were 'unavoidably unsafe'.

Check out the ingredients of vaccines and you will be shocked if you are new to this. *They put that in children's bodies?? What??* Try aluminium, a brain toxin connected to dementia, aborted foetal tissue and formaldehyde which is used to embalm corpses. World-renowned aluminium expert Christopher Exley had his research into the health effect of aluminium in vaccines shut down by Keele University in the UK when it began taking funding from the Bill and Melinda Gates Foundation. Research when diseases 'eradicated' by vaccines began to decline and you will find the fall began long *before* the vaccine was introduced. Sometimes the fall even plateaued after the vaccine. Diseases like scarlet fever for which there was no vaccine declined in the same way because of environmental and other factors. A perfect case in point is the polio vaccine. Polio began when lead arsenate was first sprayed as an insecticide and residues remained in food products. Spraying started in 1892 and the first US polio epidemic came in Vermont in 1894. The simple answer was to stop spraying, but Rockefeller-created Big Pharma had a better idea. Polio was decreed to be caused by the *poliovirus* which 'spreads from person to person and can infect a person's spinal cord'. Lead arsenate was replaced by the lethal DDT which had the same effect of causing paralysis by damaging the brain and central nervous

system. Polio plummeted when DDT was reduced and then banned, but the vaccine is still given the credit for something it didn't do. Today by far the biggest cause of polio is the vaccines promoted by Bill Gates. Vaccine justice campaigner Robert Kennedy Jr, son of assassinated (by the Cult) US Attorney General Robert Kennedy, wrote:

> In 2017, the World Health Organization (WHO) reluctantly admitted that the global explosion in polio is predominantly vaccine strain. The most frightening epidemics in Congo, Afghanistan, and the Philippines, are all linked to vaccines. In fact, by 2018, 70% of global polio cases were vaccine strain.

Vaccines make fortunes for Cult-owned Gates and Big Pharma while undermining the health and immune systems of the population. We had a glimpse of the mentality behind the Big Pharma cartel with a report on WION (World is One News), an international English language TV station based in India, which exposed the extraordinary behaviour of US drug company Pfizer over its 'Covid vaccine'. The WION report told how Pfizer had made fantastic demands of Argentina, Brazil and other countries in return for its 'vaccine'. These included immunity from prosecution, even for Pfizer negligence, government insurance to protect Pfizer from law suits and handing over as collateral sovereign assets of the country to include Argentina's bank reserves, military bases and embassy buildings. Pfizer demanded the same of Brazil in the form of waiving sovereignty of its assets abroad; exempting Pfizer from Brazilian laws; and giving Pfizer immunity from all civil liability. This is a 'vaccine' developed with government funding. Big Pharma is evil incarnate as a creation of the Cult and all must be handed tickets to Nuremberg.

Phantom 'vaccine' for a phantom 'disease'

I'll expose the 'Covid vaccine' fraud and then go on to the wider background of why the Cult has set out to 'vaccinate' every man, woman and child on the planet for an alleged 'new disease' with a survival rate of 99.77 percent (or more) even by the grotesquely-

manipulated figures of the World Health Organization and Johns Hopkins University. The 'infection' to 'death' ratio is 0.23 to 0.15 percent according to Stanford epidemiologist Dr John Ioannidis and while estimates vary the danger remains tiny. I say that if the truth be told the fake infection to fake death ratio is zero. Never mind all the evidence I have presented here and in *The Answer* that there is no 'virus' let us just focus for a moment on that death-rate figure of say 0.23 percent. The figure includes all those worldwide who have tested positive with a test not testing for the 'virus' and then died within 28 days or even longer of any other cause – *any other cause*. Now subtract all those illusory 'Covid' deaths on the global data sheets from the 0.23 percent. What do you think you would be left with? *Zero*. A vaccination has never been successfully developed for a so-called coronavirus. They have all failed at the animal testing stage when they caused hypersensitivity to what they were claiming to protect against and made the impact of a disease far worse. Cult-owned vaccine corporations got around that problem this time by bypassing animal trials, going straight to humans and making the length of the 'trials' before the public rollout as short as they could get away with. Normally it takes five to ten years or more to develop vaccines that still cause demonstrable harm to many people and that's without including the long-term effects that are never officially connected to the vaccination. 'Covid' non-vaccines have been officially produced and approved in a matter of months from a standing start and part of the reason is that (a) they were developed before the 'Covid' hoax began and (b) they are based on computer programs and not natural sources. Official non-trials were so short that government agencies gave *emergency*, not full, approval. 'Trials' were not even completed and full approval cannot be secured until they are. Public 'Covid vaccination' is actually a *continuation of the trial*. Drug company 'trials' are not scheduled to end until 2023 by which time a lot of people are going to be dead. Data on which government agencies gave this emergency approval was supplied by the Big Pharma corporations themselves in the form of Pfizer/BioNTech, AstraZeneca, Moderna, Johnson & Johnson, and

others, and this is the case with all vaccines. By its very nature *emergency* approval means drug companies do not have to prove that the 'vaccine' is 'safe and effective'. How could they with trials way short of complete? Government regulators only have to *believe* that they *could* be safe and effective. It is criminal manipulation to get products in circulation with no testing worth the name. Agencies giving that approval are infested with Big Pharma-connected place-people and they act in the interests of Big Pharma (the Cult) and not the public about whom they do not give a damn.

More human lab rats

'Covid vaccines' produced in record time by Pfizer/BioNTech and Moderna employ a technique *never approved before for use on humans*. They are known as mRNA 'vaccines' and inject a synthetic version of 'viral' mRNA or 'messenger RNA'. The key is in the term 'messenger'. The body works, or doesn't, on the basis of information messaging. Communications are constantly passing between and within the genetic system and the brain. Change those messages and you change the state of the body and even its very nature and you can change psychology and behaviour by the way the brain processes information. I think you are going to see significant changes in personality and perception of many people who have had the 'Covid vaccine' synthetic potions. Insider Aldous Huxley predicted the following in 1961 and mRNA 'vaccines' can be included in the term 'pharmacological methods':

> There will be, in the next generation or so, a pharmacological method of making people love their servitude, and producing dictatorship without tears, so to speak, producing a kind of painless concentration camp for entire societies, so that people will in fact have their own liberties taken away from them, but rather enjoy it, because they will be distracted from any desire to rebel by propaganda or brainwashing, or brainwashing enhanced by pharmacological methods. And this seems to be the final revolution.

Apologists claim that mRNA synthetic 'vaccines' don't change the DNA genetic blueprint because RNA does not affect DNA only the other way round. This is so disingenuous. A process called 'reverse

transcription' can convert RNA into DNA and be integrated into DNA in the cell nucleus. This was highlighted in December, 2020, by scientists at Harvard and Massachusetts Institute of Technology (MIT). Geneticists report that more than 40 percent of mammalian genomes results from reverse transcription. On the most basic level if messaging changes then that sequence must lead to changes in DNA which is receiving and transmitting those communications. How can introducing synthetic material into cells not change the cells where DNA is located? The process is known as transfection which is defined as 'a technique to insert foreign nucleic acid (DNA or RNA) into a cell, typically with the intention of altering the properties of the cell'. Researchers at the Sloan Kettering Institute in New York found that changes in messenger RNA can deactivate tumour-suppressing proteins and thereby promote cancer. This is what happens when you mess with messaging. 'Covid vaccine' maker Moderna was founded in 2010 by Canadian stem cell biologist Derrick J. Rossi after his breakthrough discovery in the field of transforming and reprogramming stem cells. These are neutral cells that can be programmed to become any cell including sperm cells. Moderna was therefore founded on the principle of genetic manipulation and has never produced any vaccine or drug before its genetically-manipulating synthetic 'Covid' shite. Look at the name – Mode-RNA or Modify-RNA. Another important point is that the US Supreme Court has ruled that genetically-modified DNA, or complementary DNA (cDNA) synthesized in the laboratory from messenger RNA, can be patented and owned. These psychopaths are doing this to the human body.

Cells replicate synthetic mRNA in the 'Covid vaccines' and in theory the body is tricked into making antigens which trigger antibodies to target the 'virus spike proteins' which as Dr Tom Cowan said have *never been seen*. Cut the crap and these 'vaccines' deliver *self-replicating* synthetic material to the cells with the effect of changing human DNA. The more of them you have the more that process is compounded while synthetic material is all the time self-replicating. 'Vaccine'-maker Moderna describes mRNA as 'like

software for the cell' and so they are messing with the body's software. What happens when you change the software in a computer? Everything changes. For this reason the Cult is preparing a production line of mRNA 'Covid vaccines' and a long list of excuses to use them as with all the 'variants' of a 'virus' never shown to exist. The plan is further to transfer the mRNA technique to other vaccines mostly given to children and young people. The cumulative consequences will be a transformation of human DNA through a constant infusion of synthetic genetic material which will kill many and change the rest. Now consider that governments that have given emergency approval for a vaccine that's not a vaccine; never been approved for humans before; had no testing worth the name; and the makers have been given immunity from prosecution for any deaths or adverse effects suffered by the public. The UK government awarded *permanent legal indemnity* to itself and its employees for harm done when a patient is being treated for 'Covid-19' or 'suspected Covid-19'. That is quite a thought when these are possible 'side-effects' from the 'vaccine' (they are not 'side', they are effects) listed by the US Food and Drug Administration:

Guillain-Barre syndrome; acute disseminated encephalomyelitis; transverse myelitis; encephalitis; myelitis; encephalomyelitis; meningoencephalitis; meningitis; encephalopathy; convulsions; seizures; stroke; narcolepsy; cataplexy; anaphylaxis; acute myocardial infarction (heart attack); myocarditis; pericarditis; autoimmune disease; death; implications for pregnancy, and birth outcomes; other acute demyelinating diseases; non anaphylactic allergy reactions; thrombocytopenia ; disseminated intravascular coagulation; venous thromboembolism; arthritis; arthralgia; joint pain; Kawasaki disease; multisystem inflammatory syndrome in children; vaccine enhanced disease. The latter is the way the 'vaccine' has the potential to make diseases far worse than they would otherwise be.

UK doctor and freedom campaigner Vernon Coleman described the conditions in this list as 'all unpleasant, most of them very serious, and you can't get more serious than death'. The thought that anyone at all has had the 'vaccine' in these circumstances is testament to the potential that humanity has for clueless, unquestioning, stupidity and for many that programmed stupidity has already been terminal.

An insider speaks

Dr Michael Yeadon is a former Vice President, head of research and Chief Scientific Adviser at vaccine giant Pfizer. Yeadon worked on the inside of Big Pharma, but that did not stop him becoming a vocal critic of 'Covid vaccines' and their potential for multiple harms, including infertility in women. By the spring of 2021 he went much further and even used the no, no, term 'conspiracy'. When you begin to see what is going on it is impossible not to do so. Yeadon spoke out in an interview with freedom campaigner James Delingpole and I mentioned earlier how he said that no one had samples of 'the virus'. He explained that the mRNA technique originated in the anti-cancer field and ways to turn on and off certain genes which could be advantageous if you wanted to stop cancer growing out of control. 'That's the origin of them. They are a very unusual application, really.' Yeadon said that treating a cancer patient with an aggressive procedure might be understandable if the alternative was dying, but it was quite another thing to use the same technique as a public health measure. Most people involved wouldn't catch the infectious agent you were vaccinating against and if they did they probably wouldn't die:

> If you are really using it as a public health measure you really want to as close as you can get to zero sides-effects … I find it odd that they chose techniques that were really cutting their teeth in the field of oncology and I'm worried that in using gene-based vaccines that have to be injected in the body and spread around the body, get taken up into some cells, and the regulators haven't quite told us which cells they get taken up into … you are going to be generating a wide range of responses … with multiple steps each of which could go well or badly.

I doubt the Cult intends it to go well. Yeadon said that you can put any gene you like into the body through the 'vaccine'. 'You can certainly give them a gene that would do them some harm if you wanted.' I was intrigued when he said that when used in the cancer field the technique could turn genes on and off. I explore this process in *The Answer* and with different genes having different functions you could create mayhem – physically and psychologically – if you turned the wrong ones on and the right ones off. I read reports of an experiment by researchers at the University of Washington's school of computer science and engineering in which they encoded DNA to infect computers. The body is itself a biological computer and if human DNA can inflict damage on a computer why can't the computer via synthetic material mess with the human body? It can. The Washington research team said it was possible to insert malicious malware into 'physical DNA strands' and corrupt the computer system of a gene sequencing machine as it 'reads gene letters and stores them as binary digits 0 and 1'. They concluded that hackers could one day use blood or spit samples to access computer systems and obtain sensitive data from police forensics labs or infect genome files. It is at this level of digital interaction that synthetic 'vaccines' need to be seen to get the full picture and that will become very clear later on. Michael Yeadon said it made no sense to give the 'vaccine' to younger people who were in no danger from the 'virus'. What was the benefit? It was all downside with potential effects:

> The fact that my government in what I thought was a civilised, rational country, is raining [the 'vaccine'] on people in their 30s and 40s, even my children in their 20s, they're getting letters and phone calls, I know this is not right and any of you doctors who are vaccinating you know it's not right, too. They are not at risk. They are not at risk from the disease, so you are now hoping that the side-effects are so rare that you get away with it. You don't give new technology … that you don't understand to 100 percent of the population.

Blood clot problems with the AstraZeneca 'vaccine' have been affecting younger people to emphasise the downside risks with no benefit. AstraZeneca's version, produced with Oxford University, does not use mRNA, but still gets its toxic cocktail inside cells where

it targets DNA. The Johnson & Johnson 'vaccine' which uses a similar technique has also produced blood clot effects to such an extent that the United States paused its use at one point. They are all 'gene therapy' (cell modification) procedures and not 'vaccines'. The truth is that once the content of these injections enter cells we have no idea what the effect will be. People can speculate and some can give very educated opinions and that's good. In the end, though, only the makers know what their potions are designed to do and even they won't know every last consequence. Michael Yeadon was scathing about doctors doing what they knew to be wrong. 'Everyone's mute', he said. Doctors in the NHS must know this was not right, coming into work and injecting people. 'I don't know how they sleep at night. I know I couldn't do it. I know that if I were in that position I'd have to quit.' He said he knew enough about toxicology to know this was not a good risk-benefit. Yeadon had spoken to seven or eight university professors and all except two would not speak out publicly. Their universities had a policy that no one said anything that countered the government and its medical advisors. They were afraid of losing their government grants. This is how intimidation has been used to silence the truth at every level of the system. I say silence, but these people could still speak out if they made that choice. Yeadon called them 'moral cowards' – 'This is about your children and grandchildren's lives and you have just buggered off and left it.'

'Variant' nonsense

Some of his most powerful comments related to the alleged 'variants' being used to instil more fear, justify more lockdowns, and introduce more 'vaccines'. He said government claims about 'variants' were nonsense. He had checked the alleged variant 'codes' and they were 99.7 percent identical to the 'original'. This was the human identity difference equivalent to putting a baseball cap on and off or wearing it the other way round. A 0.3 percent difference would make it impossible for that 'variant' to escape immunity from the 'original'. This made no sense of having new 'vaccines' for

'variants'. He said there would have to be at least a *30 percent* difference for that to be justified and even then he believed the immune system would still recognise what it was. Gates-funded 'variant modeller' and 'vaccine'-pusher John Edmunds might care to comment. Yeadon said drug companies were making new versions of the 'vaccine' as a 'top up' for 'variants'. Worse than that, he said, the 'regulators' around the world like the MHRA in the UK had got together and agreed that because 'vaccines' for 'variants' were so similar to the first 'vaccines' *they did not have to do safety studies*. How transparently sinister that is. This is when Yeadon said: 'There is a conspiracy here.' There was no need for another vaccine for 'variants' and yet we were told that there was and the country had shut its borders because of them. 'They are going into hundreds of millions of arms without passing 'go' or any regulator. Why did they do that? Why did they pick this method of making the vaccine?'

The reason had to be something bigger than that it seemed and 'it's not protection against the virus'. It's was a far bigger project that meant politicians and advisers were willing to do things and not do things that knowingly resulted in avoidable deaths – 'that's already happened when you think about lockdown and deprivation of health care for a year.' He spoke of people prepared to do something that results in the avoidable death of their fellow human beings and it not bother them. This is the penny-drop I have been working to get across for more than 30 years – the level of pure evil we are dealing with. Yeadon said his friends and associates could not believe there could be that much evil, but he reminded them of Stalin, Pol Pot and Hitler and of what Stalin had said: 'One death is a tragedy. A million? A statistic.' He could not think of a benign explanation for why you need top-up vaccines 'which I'm sure you don't' and for the regulators 'to just get out of the way and wave them through'. Why would the regulators do that when they were still wrestling with the dangers of the 'parent' vaccine? He was clearly shocked by what he had seen since the 'Covid' hoax began and now he was thinking the previously unthinkable:

> If you wanted to depopulate a significant proportion of the world and to do it in a way that doesn't involve destruction of the environment with nuclear weapons, poisoning everyone with anthrax or something like that, and you wanted plausible deniability while you had a multi-year infectious disease crisis, I actually don't think you could come up with a better plan of work than seems to be in front of me. I can't say that's what they are going to do, but I can't think of a benign explanation why they are doing it.

He said he never thought that they would get rid of 99 percent of humans, but now he wondered. 'If you wanted to that this would be a hell of a way to do it – it would be unstoppable folks.' Yeadon had concluded that those who submitted to the 'vaccine' would be allowed to have some kind of normal life (but for how long?) while screws were tightened to coerce and mandate the last few percent. 'I think they'll put the rest of them in a prison camp. I wish I was wrong, but I don't think I am.' Other points he made included: There were no coronavirus vaccines then suddenly they all come along at the same time; we have no idea of the long term affect with trials so short; coercing or forcing people to have medical procedures is against the Nuremberg Code instigated when the Nazis did just that; people should at least delay having the 'vaccine'; a quick Internet search confirms that masks don't reduce respiratory viral transmission and 'the government knows that'; they have smashed civil society and they know that, too; two dozen peer-reviewed studies show no connection between lockdown and reducing deaths; he knew from personal friends the elite were still flying around and going on holiday while the public were locked down; the elite were not having the 'vaccines'. He was also asked if 'vaccines' could be made to target difference races. He said he didn't know, but the document by the Project for the New American Century in September, 2000, said developing 'advanced forms of biological warfare that can target *specific genotypes* may transform biological warfare from the realm of terror to a politically useful tool.' Oh, they're evil all right. Of that we can be *absolutely* sure.

Another cull of old people

We have seen from the CDC definition that the mRNA 'Covid vaccine' is not a vaccine and nor are the others that *claim* to reduce 'severity of symptoms' in *some* people, but not protect from infection or transmission. What about all the lies about returning to 'normal' if people were 'vaccinated'? If they are not claimed to stop infection and transmission of the alleged 'virus', how does anything change? This was all lies to manipulate people to take the jabs and we are seeing that now with masks and distancing still required for the 'vaccinated'. How did they think that elderly people with fragile health and immune responses were going to be affected by infusing their cells with synthetic material and other toxic substances? They *knew* that in the short and long term it would be devastating and fatal as the culling of the old that began with the first lockdowns was continued with the 'vaccine'. Death rates in care homes soared immediately residents began to be 'vaccinated' – infused with synthetic material. Brave and committed whistleblower nurses put their careers at risk by exposing this truth while the rest kept their heads down and their mouths shut to put their careers before those they are supposed to care for. A long-time American Certified Nursing Assistant who gave his name as James posted a video in which he described emotionally what happened in his care home when vaccination began. He said that during 2020 very few residents were sick with 'Covid' and no one died during the entire year; but shortly after the Pfizer mRNA injections 14 people died within two weeks and many others were near death. 'They're dropping like flies', he said. Residents who walked on their own before the shot could no longer and they had lost their ability to conduct an intelligent conversation. The home's management said the sudden deaths were caused by a 'super-spreader' of 'Covid-19'. Then how come, James asked, that residents who refused to take the injections were not sick? It was a case of inject the elderly with mRNA synthetic potions and blame their illness and death that followed on the 'virus'. James described what was happening in care homes as 'the greatest crime of genocide this country has ever seen'. Remember the NHS staff nurse from earlier who used the same

word ‘genocide’ for what was happening with the ‘vaccines’ and that it was an ‘act of human annihilation’. A UK care home whistleblower told a similar story to James about the effect of the ‘vaccine’ in deaths and ‘outbreaks’ of illness dubbed ‘Covid’ after getting the jab. She told how her care home management and staff had zealously imposed government regulations and no one was allowed to even question the official narrative let alone speak out against it. She said the NHS was even worse. Again we see the results of reframing. A worker at a local care home where I live said they had not had a single case of ‘Covid’ there for almost a year and when the residents were ‘vaccinated’ they had 19 positive cases in two weeks with eight dying.

It’s not the ‘vaccine’ – honest

The obvious cause and effect was being ignored by the media and most of the public. Australia’s health minister Greg Hunt (a former head of strategy at the World Economic Forum) was admitted to hospital after he had the ‘vaccine’. He was suffering according to reports from the skin infection ‘cellulitis’ and it must have been a severe case to have warranted days in hospital. Immediately the authorities said this was nothing to do with the ‘vaccine’ when an effect of some vaccines is a ‘cellulitis-like reaction’. We had families of perfectly healthy old people who died after the ‘vaccine’ saying that if only they had been given the ‘vaccine’ earlier they would still be alive. As a numbskull rating that is off the chart. A father of four ‘died of Covid’ at aged 48 when he was taken ill two days after having the ‘vaccine’. The man, a health administrator, had been ‘shielding during the pandemic’ and had ‘not really left the house’ until he went for the ‘vaccine’. Having the ‘vaccine’ and then falling ill and dying does not seem to have qualified as a possible cause and effect and ‘Covid-19’ went on his death certificate. His family said they had no idea how he ‘caught the virus’. A family member said: ‘Tragically, it could be that going for a vaccination ultimately led to him catching Covid …The sad truth is that they are never going to know where it came from.’ The family warned people to remember

that the virus still existed and was 'very real'. So was their stupidity. Nurses and doctors who had the first round of the 'vaccine' were collapsing, dying and ending up in a hospital bed while they or their grieving relatives were saying they'd still have the 'vaccine' again despite what happened. I kid you not. You mean if your husband returned from the dead he'd have the same 'vaccine' again that killed him??

Doctors at the VCU Medical Center in Richmond, Virginia, said the Johnson & Johnson 'vaccine' was to blame for a man's skin peeling off. Patient Richard Terrell said: 'It all just happened so fast. My skin peeled off. It's still coming off on my hands now.' He said it was stinging, burning and itching and when he bent his arms and legs it was very painful with 'the skin swollen and rubbing against itself'. Pfizer/BioNTech and Moderna vaccines use mRNA to change the cell while the Johnson & Johnson version uses DNA in a process similar to AstraZeneca's technique. Johnson & Johnson and AstraZeneca have both had their 'vaccines' paused by many countries after causing serious blood problems. Terrell's doctor Fnu Nutan said he could have died if he hadn't got medical attention. It sounds terrible so what did Nutan and Terrell say about the 'vaccine' now? Oh, they still recommend that people have it. A nurse in a hospital bed 40 minutes after the vaccination and unable to swallow due to throat swelling was told by a doctor that he lost mobility in his arm for 36 hours following the vaccination. What did he say to the ailing nurse? 'Good for you for getting the vaccination.' We are dealing with a serious form of cognitive dissonance madness in both public and medical staff. There is a remarkable correlation between those having the 'vaccine' and trumpeting the fact and suffering bad happenings shortly afterwards. Witold Rogiewicz, a Polish doctor, made a video of his 'vaccination' and ridiculed those who were questioning its safety and the intentions of Bill Gates: 'Vaccinate yourself to protect yourself, your loved ones, friends and also patients. And to mention quickly I have info for anti-vaxxers and anti-Coviders if you want to contact Bill Gates you can do this through me.' He further ridiculed the dangers of 5G. Days later he

was dead, but naturally the vaccination wasn't mentioned in the verdict of 'heart attack'.

Lies, lies and more lies

So many members of the human race have slipped into extreme states of insanity and unfortunately they include reframed doctors and nursing staff. Having a 'vaccine' and dying within minutes or hours is not considered a valid connection while death from any cause within 28 days or longer of a positive test with a test not testing for the 'virus' means 'Covid-19' goes on the death certificate. How could that 'vaccine'-death connection not have been made except by calculated deceit? US figures in the initial rollout period to February 12th, 2020, revealed that a third of the deaths reported to the CDC after 'Covid vaccines' happened within 48 hours. Five men in the UK suffered an 'extremely rare' blood clot problem after having the AstraZeneca 'vaccine', but no causal link was established said the Gates-funded Medicines and Healthcare products Regulatory Agency (MHRA) which had given the 'vaccine' emergency approval to be used. Former Pfizer executive Dr Michael Yeadon explained in his interview how the procedures could cause blood coagulation and clots. People who should have been at no risk were dying from blood clots in the brain and he said he had heard from medical doctor friends that people were suffering from skin bleeding and massive headaches. The AstraZeneca 'shot' was stopped by some 20 countries over the blood clotting issue and still the corrupt MHRA, the European Medicines Agency (EMA) and the World Health Organization said that it should continue to be given even though the EMA admitted that it 'still cannot rule out definitively' a link between blood clotting and the 'vaccine'. Later Marco Cavaleri, head of EMA vaccine strategy, said there was indeed a clear link between the 'vaccine' and thrombosis, but they didn't know why. So much for the trials showing the 'vaccine' is safe. Blood clots were affecting younger people who would be under virtually no danger from 'Covid' even if it existed which makes it all the more stupid and sinister.

The British government responded to public alarm by wheeling out June Raine, the terrifyingly weak infant school headmistress sound-alike who heads the UK MHRA drug 'regulator'. The idea that she would stand up to Big Pharma and government pressure is laughable and she told us that all was well in the same way that she did when allowing untested, never-used-on-humans-before, genetically-manipulating 'vaccines' to be exposed to the public in the first place. Mass lying is the new normal of the 'Covid' era. The MHRA later said 30 cases of rare blood clots had by then been connected with the AstraZeneca 'vaccine' (that means a lot more in reality) while stressing that the benefits of the jab in preventing 'Covid-19' outweighed any risks. A more ridiculous and disingenuous statement with callous disregard for human health it is hard to contemplate. Immediately after the mendacious 'all-clears' two hospital workers in Denmark experienced blood clots and cerebral haemorrhaging following the AstraZeneca jab and one died. Top Norwegian health official Pål Andre Holme said the 'vaccine' was the only common factor: 'There is nothing in the patient history of these individuals that can give such a powerful immune response … I am confident that the antibodies that we have found are the cause, and I see no other explanation than it being the vaccine which triggers it.' Strokes, a clot or bleed in the brain, were clearly associated with the 'vaccine' from word of mouth and whistleblower reports. Similar consequences followed with all these 'vaccines' that we were told were so safe and as the numbers grew by the day it was clear we were witnessing human carnage.

Learning the hard way

A woman interviewed by UKColumn told how her husband suffered dramatic health effects after the vaccine when he'd been in good health all his life. He went from being a little unwell to losing all feeling in his legs and experiencing 'excruciating pain'. Misdiagnosis followed twice at Accident and Emergency (an 'allergy' and 'sciatica') before he was admitted to a neurology ward where doctors said his serious condition had been caused by the

‘vaccine’. Another seven ‘vaccinated’ people were apparently being treated on the same ward for similar symptoms. The woman said he had the ‘vaccine’ because they believed media claims that it was safe. ‘I didn’t think the government would give out a vaccine that does this to somebody; I believed they would be bringing out a vaccination that would be safe.’ What a tragic way to learn that lesson. Another woman posted that her husband was transporting stroke patients to hospital on almost every shift and when he asked them if they had been ‘vaccinated’ for ‘Covid’ they all replied ‘yes’. One had a ‘massive brain bleed’ the day after his second dose. She said her husband reported the ‘just been vaccinated’ information every time to doctors in A and E only for them to ignore it, make no notes and appear annoyed that it was even mentioned. This particular report cannot be verified, but it expresses a common theme that confirms the monumental underreporting of ‘vaccine’ consequences. Interestingly as the ‘vaccines’ and their brain blood clot/stroke consequences began to emerge the UK National Health Service began a publicity campaign telling the public what to do in the event of a stroke. A Scottish NHS staff nurse who quit in disgust in March, 2021, said:

> I have seen traumatic injuries from the vaccine, they’re not getting reported to the yellow card [adverse reaction] scheme, they’re treating the symptoms, not asking why, why it’s happening. It’s just treating the symptoms and when you speak about it you’re dismissed like you’re crazy, I’m not crazy, I’m not crazy because every other colleague I’ve spoken to is terrified to speak out, they’ve had enough.

Videos appeared on the Internet of people uncontrollably shaking after the ‘vaccine’ with no control over muscles, limbs and even their face. A Scottish mother broke out in a severe rash all over her body almost immediately after she was given the AstraZeneca ‘vaccine’. The pictures were horrific. Leigh King, a 41-year-old hairdresser from Lanarkshire said: ‘Never in my life was I prepared for what I was about to experience … My skin was so sore and constantly hot … I have never felt pain like this …’ But don’t you worry, the ‘vaccine’ is perfectly safe. Then there has been the effect on medical

staff who have been pressured to have the 'vaccine' by psychopathic 'health' authorities and government. A London hospital consultant who gave the name K. Polyakova wrote this to the *British Medical Journal* or *BMJ*:

> I am currently struggling with … the failure to report the reality of the morbidity caused by our current vaccination program within the health service and staff population. The levels of sickness after vaccination is unprecedented and staff are getting very sick and some with neurological symptoms which is having a huge impact on the health service function. Even the young and healthy are off for days, some for weeks, and some requiring medical treatment. Whole teams are being taken out as they went to get vaccinated together.
>
> Mandatory vaccination in this instance is stupid, unethical and irresponsible when it comes to protecting our staff and public health. We are in the voluntary phase of vaccination, and encouraging staff to take an unlicensed product that is impacting on their immediate health … it is clearly stated that these vaccine products do not offer immunity or stop transmission. In which case why are we doing it?

Not to protect health that's for sure. Medical workers are lauded by governments for agenda reasons when they couldn't give a toss about them any more than they can for the population in general. Schools across America faced the same situation as they closed due to the high number of teachers and other staff with bad reactions to the Pfizer/BioNTech, Moderna, and Johnson & Johnson 'Covid vaccines' all of which were linked to death and serious adverse effects. The *BMJ* took down the consultant's comments pretty quickly on the grounds that they were being used to spread 'disinformation'. They were exposing the truth about the 'vaccine' was the real reason. The cover-up is breathtaking.

Hiding the evidence

The scale of the 'vaccine' death cover-up worldwide can be confirmed by comparing official figures with the personal experience of the public. I heard of many people in my community who died immediately or soon after the vaccine that would never appear in the media or even likely on the official totals of 'vaccine' fatalities and adverse reactions when only about ten percent are estimated to be

reported and I have seen some estimates as low as one percent in a Harvard study. In the UK alone by April 29th, 2021, some 757,654 adverse reactions had been officially reported from the Pfizer/BioNTech, Oxford/AstraZeneca and Moderna 'vaccines' with more than a thousand deaths linked to jabs and that means an estimated ten times this number in reality from a ten percent reporting rate percentage. That's seven million adverse reactions and 10,000 potential deaths and a one percent reporting rate would be ten times *those* figures. In 1976 the US government pulled the swine flu vaccine after *53* deaths. The UK data included a combined 10,000 eye disorders from the 'Covid vaccines' with more than 750 suffering visual impairment or blindness and again multiply by the estimated reporting percentages. As 'Covid cases' officially fell hospitals virtually empty during the 'Covid crisis' began to fill up with a range of other problems in the wake of the 'vaccine' rollout. The numbers across America have also been catastrophic. Deaths linked to *all* types of vaccine increased by *6,000 percent* in the first quarter of 2021 compared with 2020. A 39-year-old woman from Ogden, Utah, died four days after receiving a second dose of Moderna's 'Covid vaccine' when her liver, heart and kidneys all failed despite the fact that she had no known medical issues or conditions. Her family sought an autopsy, but Dr Erik Christensen, Utah's chief medical examiner, said proving vaccine injury as a cause of death almost never happened. He could think of only one instance where an autopsy would name a vaccine as the official cause of death and that would be anaphylaxis where someone received a vaccine and died almost instantaneously. 'Short of that, it would be difficult for us to definitively say this is the vaccine,' Christensen said. If that is true this must be added to the estimated ten percent (or far less) reporting rate of vaccine deaths and serious reactions and the conclusion can only be that vaccine deaths and serious reactions – including these 'Covid' potions' – are phenomenally understated in official figures. The same story can be found everywhere. Endless accounts of deaths and serious reactions among the public, medical

and care home staff while official figures did not even begin to reflect this.

Professional script-reader Dr David Williams, a 'top public-health official' in Ontario, Canada, insulted our intelligence by claiming only four serious adverse reactions and no deaths from the more than 380,000 vaccine doses then given. This bore no resemblance to what people knew had happened in their owns circles and we had Dirk Huyer in charge of getting millions vaccinated in Ontario while at the same time he was Chief Coroner for the province investigating causes of death including possible death from the vaccine. An aide said he had stepped back from investigating deaths, but evidence indicated otherwise. Rosemary Frei, who secured a Master of Science degree in molecular biology at the Faculty of Medicine at Canada's University of Calgary before turning to investigative journalism, was one who could see that official figures for 'vaccine' deaths and reactions made no sense. She said that doctors seldom reported adverse events and when people got really sick or died after getting a vaccination they would attribute that to anything except the vaccines. It had been that way for years and anyone who wondered aloud whether the 'Covid vaccines' or other shots cause harm is immediately branded as 'anti-vax' and 'anti-science'. This was 'career-threatening' for health professionals. Then there was the huge pressure to support the push to 'vaccinate' billions in the quickest time possible. Frei said:

> So that's where we're at today. More than half a million vaccine doses have been given to people in Ontario alone. The rush is on to vaccinate all 15 million of us in the province by September. And the mainstream media are screaming for this to be sped up even more. That all adds up to only a very slim likelihood that we're going to be told the truth by officials about how many people are getting sick or dying from the vaccines.

What is true of Ontario is true of everywhere.

They KNEW – and still did it

The authorities knew what was going to happen with multiple deaths and adverse reactions. The UK government's Gates-funded

and Big Pharma-dominated Medicines and Healthcare products Regulatory Agency (MHRA) hired a company to employ AI in compiling the projected reactions to the 'vaccine' that would otherwise be uncountable. The request for applications said: 'The MHRA urgently seeks an Artificial Intelligence (AI) software tool to process the expected high volume of Covid-19 vaccine Adverse Drug Reaction …' This was from the agency, headed by the disingenuous June Raine, that gave the 'vaccines' emergency approval and the company was hired before the first shot was given. 'We are going to kill and maim you – is that okay?' 'Oh, yes, perfectly fine – I'm very grateful, thank you, doctor.' The range of 'Covid vaccine' adverse reactions goes on for page after page in the MHRA criminally underreported 'Yellow Card' system and includes affects to eyes, ears, skin, digestion, blood and so on. Raine's MHRA amazingly claimed that the 'overall safety experience … is so far as expected from the clinical trials'. The death, serious adverse effects, deafness and blindness were *expected?* When did they ever mention that? If these human tragedies were expected then those that gave approval for the use of these 'vaccines' must be guilty of crimes against humanity including murder – a definition of which is 'killing a person with malice aforethought or with recklessness manifesting extreme indifference to the value of human life.' People involved at the MHRA, the CDC in America and their equivalent around the world must go before Nuremberg trials to answer for their callous inhumanity. We are only talking here about the immediate effects of the 'vaccine'. The longer-term impact of the DNA synthetic manipulation is the main reason they are so hysterically desperate to inoculate the entire global population in the shortest possible time.

Africa and the developing world are a major focus for the 'vaccine' depopulation agenda and a mass vaccination sales-pitch is underway thanks to caring people like the Rockefellers and other Cult assets. The Rockefeller Foundation, which pre-empted the 'Covid pandemic' in a document published in 2010 that 'predicted' what happened a decade later, announced an initial $34.95 million grant in February, 2021, 'to ensure more equitable access to Covid-19

testing and vaccines' among other things in Africa in collaboration with '24 organizations, businesses, and government agencies'. The pan-Africa initiative would focus on 10 countries: Burkina Faso, Ethiopia, Ghana, Kenya, Nigeria, Rwanda, South Africa, Tanzania, Uganda, and Zambia'. Rajiv Shah, President of the Rockefeller Foundation and former administrator of CIA-controlled USAID, said that if Africa was not mass-vaccinated (to change the DNA of its people) it was a 'threat to all of humanity' and not fair on Africans. When someone from the Rockefeller Foundation says they want to do something to help poor and deprived people and countries it is time for a belly-laugh. They are doing this out of the goodness of their 'heart' because 'vaccinating' the entire global population is what the 'Covid' hoax set out to achieve. Official 'decolonisation' of Africa by the Cult was merely a prelude to financial colonisation on the road to a return to physical colonisation. The 'vaccine' is vital to that and the sudden and convenient death of the 'Covid' sceptic president of Tanzania can be seen in its true light. A lot of people in Africa are aware that this is another form of colonisation and exploitation and they need to stand their ground.

The 'vaccine is working' scam

A potential problem for the Cult was that the 'vaccine' is meant to change human DNA and body messaging and not to protect anyone from a 'virus' never shown to exist. The vaccine couldn't work because it was not designed to work and how could they make it *appear* to be working so that more people would have it? This was overcome by lowering the amplification rate of the PCR test to produce fewer 'cases' and therefore fewer 'deaths'. Some of us had been pointing out since March, 2020, that the amplification rate of the test not testing for the 'virus' had been made artificially high to generate positive tests which they could call 'cases' to justify lockdowns. The World Health Organization recommended an absurdly high 45 amplification cycles to ensure the high positives required by the Cult and then remained silent on the issue until January 20th, 2021 – Biden's Inauguration Day. This was when the

'vaccinations' were seriously underway and on that day the WHO recommended after discussions with America's CDC that laboratories *lowered their testing amplification*. Dr David Samadi, a certified urologist and health writer, said the WHO was encouraging all labs to reduce their cycle count for PCR tests. He said the current cycle was much too high and was 'resulting in any particle being declared a positive case'. Even one mainstream news report I saw said this meant the number of 'Covid' infections may have been 'dramatically inflated'. Oh, just a little bit. The CDC in America issued new guidance to laboratories in April, 2021, to use 28 cycles *but only for 'vaccinated' people*. The timing of the CDC/WHO interventions were cynically designed to make it appear the 'vaccines' were responsible for falling cases and deaths when the real reason can be seen in the following examples. New York's state lab, the Wadsworth Center, identified 872 positive tests in July, 2020, based on a threshold of 40 cycles. When the figure was lowered to 35 cycles *43 percent* of the 872 were no longer 'positives'. At 30 cycles the figure was 63 percent. A Massachusetts lab found that between *85 to 90 percent* of people who tested positive in July with a cycle threshold of 40 would be negative at 30 cycles, Ashish Jha, MD, director of the Harvard Global Health Institute, said: 'I'm really shocked that it could be that high … Boy, does it really change the way we need to be thinking about testing.' I'm shocked that I could see the obvious in the spring of 2020, with no medical background, and most medical professionals still haven't worked it out. No, that's not shocking – it's terrifying.

Three weeks after the WHO directive to lower PCR cycles the London *Daily Mail* ran this headline: 'Why ARE Covid cases plummeting? New infections have fallen 45% in the US and 30% globally in the past 3 weeks but experts say vaccine is NOT the main driver because only 8% of Americans and 13% of people worldwide have received their first dose.' They acknowledged that the drop could not be attributed to the 'vaccine', but soon this morphed throughout the media into the 'vaccine' has caused cases and deaths to fall when it was the PCR threshold. In December, 2020, there was

chaos at English Channel ports with truck drivers needing negative 'Covid' tests before they could board a ferry home for Christmas. The government wanted to remove the backlog as fast as possible and they brought in troops to do the 'testing'. Out of 1,600 drivers just *36* tested positive and the rest were given the all clear to cross the Channel. I guess the authorities thought that 36 was the least they could get away with without the unquestioning catching on. The amplification trick which most people believed in the absence of information in the mainstream applied more pressure on those refusing the 'vaccine' to succumb when it 'obviously worked'. The truth was the exact opposite with deaths in care homes soaring with the 'vaccine' and in Israel the term used was 'skyrocket'. A re-analysis of published data from the Israeli Health Ministry led by Dr Hervé Seligmann at the Medicine Emerging Infectious and Tropical Diseases at Aix-Marseille University found that Pfizer's 'Covid vaccine' killed 'about 40 times more [elderly] people than the disease itself would have killed' during a five-week vaccination period and *260 times* more younger people than would have died from the 'virus' even according to the manipulated 'virus' figures. Dr Seligmann and his co-study author, Haim Yativ, declared after reviewing the Israeli 'vaccine' death data: 'This is a new Holocaust.'

Then, in mid-April, 2021, after vast numbers of people worldwide had been 'vaccinated', the story changed with clear coordination. The UK government began to prepare the ground for more future lockdowns when Nuremberg-destined Boris Johnson told yet another whopper. He said that cases had fallen because of *lockdowns* not 'vaccines'. Lockdowns are irrelevant when *there is no 'virus'* and the test and fraudulent death certificates are deciding the number of 'cases' and 'deaths'. Study after study has shown that lockdowns don't work and instead kill and psychologically destroy people. Meanwhile in the United States Anthony Fauci and Rochelle Walensky, the ultra-Zionist head of the CDC, peddled the same line. More lockdown was the answer and not the 'vaccine', a line repeated on cue by the moron that is Canadian Prime Minister Justin Trudeau. Why all the hysteria to get everyone 'vaccinated' if lockdowns and

not 'vaccines' made the difference? None of it makes sense on the face of it. Oh, but it does. The Cult wants lockdowns *and* the 'vaccine' and if the 'vaccine' is allowed to be seen as the total answer lockdowns would no longer be justified when there are still livelihoods to destroy. 'Variants' and renewed upward manipulation of PCR amplification are planned to instigate never-ending lockdown *and* more 'vaccines'.

You *must* have it – we're desperate

Israel, where the Jewish and Arab population are ruled by the Sabbatian Cult, was the front-runner in imposing the DNA-manipulating 'vaccine' on its people to such an extent that Jewish refusers began to liken what was happening to the early years of Nazi Germany. This would seem to be a fantastic claim. Why would a government of Jewish people be acting like the Nazis did? If you realise that the Sabbatian Cult was behind the Nazis and that Sabbatians hate Jews the pieces start to fit and the question of why a 'Jewish' government would treat Jews with such callous disregard for their lives and freedom finds an answer. Those controlling the government of Israel *aren't Jewish* – they're Sabbatian. Israeli lawyer Tamir Turgal was one who made the Nazi comparison in comments to German lawyer Reiner Fuellmich who is leading a class action lawsuit against the psychopaths for crimes against humanity. Turgal described how the Israeli government was vaccinating children and pregnant women on the basis that there was no evidence that this was dangerous when they had no evidence that it *wasn't* dangerous either. They just had no evidence. This was medical experimentation and Turgal said this breached the Nuremberg Code about medical experimentation and procedures requiring informed consent and choice. Think about that. A Nuremberg Code developed because of Nazi experimentation on Jews and others in concentration camps by people like the evil-beyond-belief Josef Mengele is being breached by the *Israeli* government; but when you know that it's a *Sabbatian* government along with its intelligence and military agencies like Mossad, Shin Bet and the Israeli Defense Forces, and that Sabbatians

were the force behind the Nazis, the kaleidoscope comes into focus. What have we come to when Israeli Jews are suing their government for violating the Nuremberg Code by essentially making Israelis subject to a medical experiment using the controversial 'vaccines'? It's a shocker that this has to be done in the light of what happened in Nazi Germany. The Anshe Ha-Emet, or 'People of the Truth', made up of Israeli doctors, lawyers, campaigners and public, have launched a lawsuit with the International Criminal Court. It says:

> When the heads of the Ministry of Health as well as the prime minister presented the vaccine in Israel and began the vaccination of Israeli residents, the vaccinated were not advised, that, in practice, they are taking part in a medical experiment and that their consent is required for this under the Nuremberg Code.

The irony is unbelievable, but easily explained in one word: Sabbatians. The foundation of Israeli 'Covid' apartheid is the 'green pass' or 'green passport' which allows Jews and Arabs who have had the DNA-manipulating 'vaccine' to go about their lives – to work, fly, travel in general, go to shopping malls, bars, restaurants, hotels, concerts, gyms, swimming pools, theatres and sports venues, while non-'vaccinated' are banned from all those places and activities. Israelis have likened the 'green pass' to the yellow stars that Jews in Nazi Germany were forced to wear – the same as the yellow stickers that a branch of UK supermarket chain Morrisons told exempt mask-wears they had to display when shopping. How very sensitive. The Israeli system is blatant South African-style apartheid on the basis of compliance or non-compliance to fascism rather than colour of the skin. How appropriate that the Sabbatian Israeli government was so close to the pre-Mandela apartheid regime in Pretoria. The Sabbatian-instigated 'vaccine passport' in Israel is planned for everywhere. Sabbatians struck a deal with Pfizer that allowed them to lead the way in the percentage of a national population infused with synthetic material and the result was catastrophic. Israeli freedom activist Shai Dannon told me how chairs were appearing on beaches that said 'vaccinated only'. Health Minister Yuli Edelstein said that anyone unwilling or unable to get

the jabs that 'confer immunity' will be 'left behind'. The man's a liar. Not even the makers claim the 'vaccines' confer immunity. When you see those figures of 'vaccine' deaths these psychopaths were saying that you must take the chance the 'vaccine' will kill you or maim you while knowing it will change your DNA or lockdown for you will be permanent. That's fascism. The Israeli parliament passed a law to allow personal information of the non-vaccinated to be shared with local and national authorities for three months. This was claimed by its supporters to be a way to 'encourage' people to be vaccinated. Hadas Ziv from Physicians for Human Rights described this as a 'draconian law which crushed medical ethics and the patient rights'. But that's the idea, the Sabbatians would reply.

Your papers, please

Sabbatian Israel was leading what has been planned all along to be a global 'vaccine pass' called a 'green passport' without which you would remain in permanent lockdown restriction and unable to do anything. This is how badly – *desperately* – the Cult is to get everyone 'vaccinated'. The term and colour 'green' was not by chance and related to the psychology of fusing the perception of the green climate hoax with the 'Covid' hoax and how the 'solution' to both is the same Great Reset. Lying politicians, health officials and psychologists denied there were any plans for mandatory vaccinations or restrictions based on vaccinations, but they knew that was exactly what was meant to happen with governments of all countries reaching agreements to enforce a global system. 'Free' Denmark and 'free' Sweden unveiled digital vaccine certification. Cyprus, Czech Republic, Estonia, Greece, Hungary, Iceland, Italy, Poland, Portugal, Slovakia, and Spain have all committed to a vaccine passport system and the rest including the whole of the EU would follow. The satanic UK government will certainly go this way despite mendacious denials and at the time of writing it is trying to manipulate the public into having the 'vaccine' so they could go abroad on a summer holiday. How would that work without something to prove you had the synthetic toxicity injected into you?

Documents show that the EU's European Commission was moving towards 'vaccine certificates' in 2018 and 2019 before the 'Covid' hoax began. They knew what was coming. Abracadabra – Ursula von der Leyen, the German President of the Commission, announced in March, 2021, an EU 'Digital Green Certificate' – green again – to track the public's 'Covid status'. The passport sting is worldwide and the Far East followed the same pattern with South Korea ruling that only those with 'vaccination' passports – again the *green* pass – would be able to 'return to their daily lives'.

Bill Gates has been preparing for this 'passport' with other Cult operatives for years and beyond the paper version is a Gates-funded 'digital tattoo' to identify who has been vaccinated and who hasn't. The 'tattoo' is reported to include a substance which is externally readable to confirm who has been vaccinated. This is a bio-luminous light-generating enzyme (think fireflies) called … *Luciferase*. Yes, named after the Cult 'god' Lucifer the 'light bringer' of whom more to come. Gates said he funded the readable tattoo to ensure children in the developing world were vaccinated and no one was missed out. He cares so much about poor kids as we know. This was just the cover story to develop a vaccine tagging system for everyone on the planet. Gates has been funding the ID2020 'alliance' to do just that in league with other lovely people at Microsoft, GAVI, the Rockefeller Foundation, Accenture and IDEO.org. He said in interviews in March, 2020, before any 'vaccine' publicly existed, that the world must have a globalised digital certificate to track the 'virus' and who had been vaccinated. Gates knew from the start that the mRNA vaccines were coming and when they would come and that the plan was to tag the 'vaccinated' to marginalise the intelligent and stop them doing anything including travel. Evil just doesn't suffice. Gates was exposed for offering a $10 million bribe to the Nigerian House of Representatives to invoke compulsory 'Covid' vaccination of all Nigerians. Sara Cunial, a member of the Italian Parliament, called Gates a 'vaccine criminal'. She urged the Italian President to hand him over to the International Criminal Court for crimes against

humanity and condemned his plans to 'chip the human race' through ID2020.

You know it's a long-planned agenda when war criminal and Cult gofer Tony Blair is on the case. With the scale of arrogance only someone as dark as Blair can muster he said: 'Vaccination in the end is going to be your route to liberty.' Blair is a disgusting piece of work and he confirms that again. The media has given a lot of coverage to a bloke called Charlie Mullins, founder of London's biggest independent plumbing company, Pimlico Plumbers, who has said he won't employ anyone who has not been vaccinated or have them go to any home where people are not vaccinated. He said that if he had his way no one would be allowed to walk the streets if they have not been vaccinated. Gates was cheering at the time while I was alerting the white coats. The plan is that people will qualify for 'passports' for having the first two doses and then to keep it they will have to have all the follow ups and new ones for invented 'variants' until human genetics is transformed and many are dead who can't adjust to the changes. Hollywood celebrities – the usual propaganda stunt – are promoting something called the WELL Health-Safety Rating to verify that a building or space has 'taken the necessary steps to prioritize the health and safety of their staff, visitors and other stakeholders'. They included Lady Gaga, Jennifer Lopez, Michael B. Jordan, Robert DeNiro, Venus Williams, Wolfgang Puck, Deepak Chopra and 17th Surgeon General Richard Carmona. Yawn. WELL Health-Safety has big connections with China. Parent company Delos is headed by former Goldman Sachs partner Paul Scialla. This is another example – and we will see so many others – of using the excuse of 'health' to dictate the lives and activities of the population. I guess one confirmation of the 'safety' of buildings is that only 'vaccinated' people can go in, right?

Electronic concentration camps

I wrote decades ago about the plans to restrict travel and here we are for those who refuse to bow to tyranny. This can be achieved in one go with air travel if the aviation industry makes a blanket decree.

The 'vaccine' and guaranteed income are designed to be part of a global version of China's social credit system which tracks behaviour 24/7 and awards or deletes 'credits' based on whether your behaviour is supported by the state or not. I mean your entire lifestyle – what you do, eat, say, everything. Once your credit score falls below a certain level consequences kick in. In China tens of millions have been denied travel by air and train because of this. All the locations and activities denied to refusers by the 'vaccine' passports will be included in one big mass ban on doing almost anything for those that don't bow their head to government. It's beyond fascist and a new term is required to describe its extremes – I guess fascist technocracy will have to do. The way the Chinese system of technological – technocratic – control is sweeping the West can be seen in the Los Angeles school system and is planned to be expanded worldwide. Every child is required to have a 'Covid'-tracking app scanned daily before they can enter the classroom. The so-called Daily Pass tracking system is produced by Gates' Microsoft which I'm sure will shock you rigid. The pass will be scanned using a barcode (one step from an inside-the-body barcode) and the information will include health checks, 'Covid' tests and vaccinations. Entry codes are for one specific building only and access will only be allowed if a student or teacher has a negative test with a test not testing for the 'virus', has no symptoms of anything alleged to be related to 'Covid' (symptoms from a range of other illness), and has a temperature under 100 degrees. No barcode, no entry, is planned to be the case for everywhere and not only schools.

Kids are being psychologically prepared to accept this as 'normal' their whole life which is why what they can impose in schools is so important to the Cult and its gofers. Long-time American freedom campaigner John Whitehead of the Rutherford Institute was not exaggerating when he said: 'Databit by databit, we are building our own electronic concentration camps.' Canada under its Cult gofer prime minister Justin Trudeau has taken a major step towards the real thing with people interned against their will if they test positive with a test not testing for the 'virus' when they arrive at a Canadian

airport. They are jailed in internment hotels often without food or water for long periods and with many doors failing to lock there have been sexual assaults. The interned are being charged sometimes $2,000 for the privilege of being abused in this way. Trudeau is fully on board with the Cult and says the 'Covid pandemic' has provided an opportunity for a global 'reset' to permanently change Western civilisation. His number two, Deputy Prime Minister Chrystia Freeland, is a trustee of the World Economic Forum and a Rhodes Scholar. The Trudeau family have long been servants of the Cult. See *The Biggest Secret* and Cathy O'Brien's book *Trance-Formation of America* for the horrific background to Trudeau's father Pierre Trudeau another Canadian prime minister. Hide your fascism behind the façade of a heart-on-the-sleeve liberal. It's a well-honed Cult technique.

What can the 'vaccine' *really* do?

We have a 'virus' never shown to exist and 'variants' of the 'virus' that have also never been shown to exist except, like the 'original', as computer-generated fictions. Even if you believe there's a 'virus' the 'case' to 'death' rate is in the region of 0.23 to 0.15 percent and those 'deaths' are concentrated among the very old around the same average age that people die anyway. In response to this lack of threat (in truth none) psychopaths and idiots, knowingly and unknowingly answering to Gates and the Cult, are seeking to 'vaccinate' every man, woman and child on Planet Earth. Clearly the 'vaccine' is not about 'Covid' – none of this ever has been. So what is it all about *really*? Why the desperation to infuse genetically-manipulating synthetic material into everyone through mRNA fraudulent 'vaccines' with the intent of doing this over and over with the excuses of 'variants' and other 'virus' inventions? Dr Sherri Tenpenny, an osteopathic medical doctor in the United States, has made herself an expert on vaccines and their effects as a vehement campaigner against their use. Tenpenny was board certified in emergency medicine, the director of a level two trauma centre for 12 years, and moved to Cleveland in 1996 to start an integrative

medicine practice which has treated patients from all 50 states and some 17 other countries. Weaning people off pharmaceutical drugs is a speciality.

She became interested in the consequences of vaccines after attending a meeting at the National Vaccine Information Center in Washington DC in 2000 where she 'sat through four days of listening to medical doctors and scientists and lawyers and parents of vaccine injured kids' and asked: 'What's going on?' She had never been vaccinated and never got ill while her father was given a list of vaccines to be in the military and was 'sick his entire life'. The experience added to her questions and she began to examine vaccine documents from the Centers for Disease Control (CDC). After reading the first one, the 1998 version of *The General Recommendations of Vaccination*, she thought: 'This is it?' The document was poorly written and bad science and Tenpenny began 20 years of research into vaccines that continues to this day. She began her research into 'Covid vaccines' in March, 2020, and she describes them as 'deadly'. For many, as we have seen, they already have been. Tenpenny said that in the first 30 days of the 'vaccine' rollout in the United States there had been more than 40,000 adverse events reported to the vaccine adverse event database. A document had been delivered to her the day before that was 172 pages long. 'We have over 40,000 adverse events; we have over 3,100 cases of [potentially deadly] anaphylactic shock; we have over 5,000 neurological reactions.' Effects ranged from headaches to numbness, dizziness and vertigo, to losing feeling in hands or feet and paraesthesia which is when limbs 'fall asleep' and people have the sensation of insects crawling underneath their skin. All this happened in the first 30 days and remember that only about *ten percent* (or far less) of adverse reactions and vaccine-related deaths are estimated to be officially reported. Tenpenny said:

So can you think of one single product in any industry, any industry, for as long as products have been made on the planet that within 30 days we have 40,000 people complaining of side effects that not only is still on the market but … we've got paid actors telling us how great

they are for getting their vaccine. We're offering people $500 if they will just get their vaccine and we've got nurses and doctors going; 'I got the vaccine, I got the vaccine'.

Tenpenny said they were not going to be 'happy dancing folks' when they began to suffer Bell's palsy (facial paralysis), neuropathies, cardiac arrhythmias and autoimmune reactions that kill through a blood disorder. 'They're not going to be so happy, happy then, but we're never going to see pictures of those people' she said. Tenpenny described the 'vaccine' as 'a well-designed killing tool'.

No off-switch

Bad as the initial consequences had been Tenpenny said it would be maybe 14 months before we began to see the 'full ravage' of what is going to happen to the 'Covid vaccinated' with full-out consequences taking anything between two years and 20 years to show. You can understand why when you consider that variations of the 'Covid vaccine' use mRNA (messenger RNA) to in theory activate the immune system to produce protective antibodies without using the actual 'virus'. How can they when it's a computer program and they've never isolated what they claim is the 'real thing'? Instead they use *synthetic* mRNA. They are inoculating synthetic material into the body which through a technique known as the Trojan horse is absorbed into cells to change the nature of DNA. Human DNA is changed by an infusion of messenger RNA and with each new 'vaccine' of this type it is changed even more. Say so and you are banned by Cult Internet platforms. The contempt the contemptuous Mark Zuckerberg has for the truth and human health can be seen in an internal Facebook video leaked to the Project Veritas investigative team in which he said of the 'Covid vaccines': '… I share some caution on this because we just don't know the long term side-effects of basically modifying people's DNA and RNA.' At the same time this disgusting man's Facebook was censoring and banning anyone saying exactly the same. He must go before a Nuremberg trial for crimes against humanity when he *knows* that he

is censoring legitimate concerns and denying the right of informed consent on behalf of the Cult that owns him. People have been killed and damaged by the very 'vaccination' technique he cast doubt on himself when they may not have had the 'vaccine' with access to information that he denied them. The plan is to have at least annual 'Covid vaccinations', add others to deal with invented 'variants', and change all other vaccines into the mRNA system. Pfizer executives told shareholders at a virtual Barclays Global Healthcare Conference in March, 2021, that the public may need a third dose of 'Covid vaccine', plus regular yearly boosters and the company planned to hike prices to milk the profits in a 'significant opportunity for our vaccine'. These are the professional liars, cheats and opportunists who are telling you their 'vaccine' is safe. Given this volume of mRNA planned to be infused into the human body and its ability to then replicate we will have a transformation of human genetics from biological to synthetic biological – exactly the long-time Cult plan for reasons we'll see – and many will die. Sherri Tenpenny said of this replication:

> It's like having an on-button but no off-button and that whole mechanism … they actually give it a name and they call it the Trojan horse mechanism, because it allows that [synthetic] virus and that piece of that [synthetic] virus to get inside of your cells, start to replicate and even get inserted into other parts of your DNA as a Trojan-horse.

Ask the overwhelming majority of people who have the 'vaccine' what they know about the contents and what they do and they would reply: 'The government says it will stop me getting the virus.' Governments give that false impression on purpose to increase take-up. You can read Sherri Tenpenny's detailed analysis of the health consequences in her blog at Vaxxter.com, but in summary these are some of them. She highlights the statement by Bill Gates about how human beings can become their own 'vaccine manufacturing machine'. The man is insane. ['Vaccine'-generated] 'antibodies' carry synthetic messenger RNA into the cells and the damage starts, Tenpenny contends, and she says that lungs can be adversely affected through varying degrees of pus and bleeding which

obviously affects breathing and would be dubbed 'Covid-19'. Even more sinister was the impact of 'antibodies' on macrophages, a white blood cell of the immune system. They consist of Type 1 and Type 2 which have very different functions. She said Type 1 are 'hyper-vigilant' white blood cells which 'gobble up' bacteria etc. However, in doing so, this could cause inflammation and in extreme circumstances be fatal. She says these affects are mitigated by Type 2 macrophages which kick in to calm down the system and stop it going rogue. They clear up dead tissue debris and reduce inflammation that the Type 1 'fire crews' have caused. Type 1 kills the infection and Type 2 heals the damage, she says. This is her punchline with regard to 'Covid vaccinations': She says that mRNA 'antibodies' block Type 2 macrophages by attaching to them and deactivating them. This meant that when the Type 1 response was triggered by infection there was nothing to stop that getting out of hand by calming everything down. There's an on-switch, but no off-switch, she says. What follows can be 'over and out, see you when I see you'.

Genetic suicide

Tenpenny also highlights the potential for autoimmune disease – the body attacking itself – which has been associated with vaccines since they first appeared. Infusing a synthetic foreign substance into cells could cause the immune system to react in a panic believing that the body is being overwhelmed by an invader (it is) and the consequences can again be fatal. There is an autoimmune response known as a 'cytokine storm' which I have likened to a homeowner panicked by an intruder and picking up a gun to shoot randomly in all directions before turning the fire on himself. The immune system unleashes a storm of inflammatory response called cytokines to a threat and the body commits hara-kiri. The lesson is that you mess with the body's immune response at your peril and these 'vaccines' seriously – fundamentally – mess with immune response. Tenpenny refers to a consequence called anaphylactic shock which is a severe and highly dangerous allergic reaction when the immune system

floods the body with chemicals. She gives the example of having a bee sting which primes the immune system and makes it sensitive to those chemicals. When people are stung again maybe years later the immune response can be so powerful that it leads to anaphylactic shock. Tenpenny relates this 'shock' with regard to the 'Covid vaccine' to something called polyethylene glycol or PEG. Enormous numbers of people have become sensitive to this over decades of use in a whole range of products and processes including food, drink, skin creams and 'medicine'. Studies have claimed that some 72 percent of people have antibodies triggered by PEG compared with two percent in the 1960s and allergic hypersensitive reactions to this become a gathering cause for concern. Tenpenny points out that the 'mRNA vaccine' is coated in a 'bubble' of polyethylene glycol which has the potential to cause anaphylactic shock through immune sensitivity. Many reports have appeared of people reacting this way after having the 'Covid vaccine'. What do we think is going to happen as humanity has more and more of these 'vaccines'? Tenpenny said: 'All these pictures we have seen with people with these rashes … these weepy rashes, big reactions on their arms and things like that – it's an acute allergic reaction most likely to the polyethylene glycol that you've been previously primed and sensitised to.'

Those who have not studied the conspiracy and its perpetrators at length might think that making the population sensitive to PEG and then putting it in these 'vaccines' is just a coincidence. It is not. It is instead testament to how carefully and coldly-planned current events have been and the scale of the conspiracy we are dealing with. Tenpenny further explains that the 'vaccine' mRNA procedure can breach the blood-brain barrier which protects the brain from toxins and other crap that will cause malfunction. In this case they could make two proteins corrupt brain function to cause Amyotrophic lateral sclerosis (ALS) , a progressive nervous system disease leading to loss of muscle control, and frontal lobe degeneration – Alzheimer's and dementia. Immunologist J. Bart Classon published a paper connecting mRNA 'vaccines' to prion

disease which can lead to Alzheimer's and other forms of neurogenerative disease while others have pointed out the potential to affect the placenta in ways that make women infertile. This will become highly significant in the next chapter when I will discuss other aspects of this non-vaccine that relate to its nanotechnology and transmission from the injected to the uninjected.

Qualified in idiocy

Tenpenny describes how research has confirmed that these 'vaccine'-generated antibodies can interact with a range of other tissues in the body and attack many other organs including the lungs. 'This means that if you have a hundred people standing in front of you that all got this shot they could have a hundred different symptoms.' Anyone really think that Cult gofers like the Queen, Tony Blair, Christopher Whitty, Anthony Fauci, and all the other psychopaths have really had this 'vaccine' in the pictures we've seen? Not a bloody chance. Why don't doctors all tell us about all these dangers and consequences of the 'Covid vaccine'? Why instead do they encourage and pressure patients to have the shot? Don't let's think for a moment that doctors and medical staff can't be stupid, lazy, and psychopathic and that's without the financial incentives to give the jab. Tenpenny again:

> Some people are going to die from the vaccine directly but a large number of people are going to start to get horribly sick and get all kinds of autoimmune diseases 42 days to maybe a year out. What are they going to do, these stupid doctors who say; 'Good for you for getting that vaccine.' What are they going to say; 'Oh, it must be a mutant, we need to give an extra dose of that vaccine.'
>
> Because now the vaccine, instead of one dose or two doses we need three or four because the stupid physicians aren't taking the time to learn anything about it. If I can learn this sitting in my living room reading a 19 page paper and several others so can they. There's nothing special about me, I just take the time to do it.

Remember how Sara Kayat, the NHS and TV doctor, said that the 'Covid vaccine' would '100 percent prevent hospitalisation and death'. Doctors can be idiots like every other profession and they

should not be worshipped as infallible. They are not and far from it. Behind many medical and scientific 'experts' lies an uninformed prat trying to hide themselves from you although in the 'Covid' era many have failed to do so as with UK narrative-repeating 'TV doctor' Hilary Jones. Pushing back against the minority of proper doctors and scientists speaking out against the 'vaccine' has been the entire edifice of the Cult global state in the form of governments, medical systems, corporations, mainstream media, Silicon Valley, and an army of compliant doctors, medical staff and scientists willing to say anything for money and to enhance their careers by promoting the party line. If you do that you are an 'expert' and if you won't you are an 'anti-vaxxer' and 'Covidiot'. The pressure to be 'vaccinated' is incessant. We have even had reports claiming that the 'vaccine' can help cure cancer and Alzheimer's and make the lame walk. I am waiting for the announcement that it can bring you coffee in the morning and cook your tea. Just as the symptoms of 'Covid' seem to increase by the week so have the miracles of the 'vaccine'. American supermarket giant Kroger Co. offered nearly 500,000 employees in 35 states a $100 bonus for having the 'vaccine' while donut chain Krispy Kreme promised 'vaccinated' customers a free glazed donut every day for the rest of 2021. Have your DNA changed and you will get a doughnut although we might not have to give you them for long. Such offers and incentives confirm the desperation.

Perhaps the worse vaccine-stunt of them all was UK 'Health' Secretary Matt-the-prat Hancock on live TV after watching a clip of someone being 'vaccinated' when the roll-out began. Hancock faked tears so badly it was embarrassing. Brain-of-Britain Piers Morgan, the lockdown-supporting, 'vaccine' supporting, 'vaccine' passport-supporting, TV host played along with Hancock – 'You're quite emotional about that' he said in response to acting so atrocious it would have been called out at a school nativity which will presumably today include Mary and Jesus in masks, wise men keeping their camels six feet apart, and shepherds under tent arrest. System-serving Morgan tweeted this: 'Love the idea of covid vaccine passports for everywhere: flights, restaurants, clubs, football, gyms,

shops etc. It's time covid-denying, anti-vaxxer loonies had their bullsh*t bluff called & bar themselves from going anywhere that responsible citizens go.' If only I could aspire to his genius. To think that Morgan, who specialises in shouting over anyone he disagrees with, was lauded as a free speech hero when he lost his job after storming off the set of his live show like a child throwing his dolly out of the pram. If he is a free speech hero we are in real trouble. I have no idea what 'bullsh*t' means, by the way, the * throws me completely.

The Cult is desperate to infuse its synthetic DNA-changing concoction into everyone and has been using every lie, trick and intimidation to do so. The question of '*Why*?' we shall now address.

CHAPTER TEN

Human 2.0

I believe that at the end of the century the use of words and general educated opinion will have altered so much that one will be able to speak of machines thinking without expecting to be contradicted –
Alan Turing (1912-1954), the 'Father of artificial intelligence'

I have been exposing for decades the plan to transform the human body from a biological to a synthetic-biological state. The new human that I will call Human 2.0 is planned to be connected to artificial intelligence and a global AI 'Smart Grid' that would operate as one global system in which AI would control everything from your fridge to your heating system to your car to your mind. Humans would no longer be 'human', but post-human and sub-human, with their thinking and emotional processes replaced by AI.

What I said sounded crazy and beyond science fiction and I could understand that. To any balanced, rational, mind it *is* crazy. Today, however, that world is becoming reality and it puts the 'Covid vaccine' into its true context. Ray Kurzweil is the ultra-Zionist 'computer scientist, inventor and futurist' and co-founder of the Singularity University. Singularity refers to the merging of humans with machines or 'transhumanism'. Kurzweil has said humanity would be connected to the cyber 'cloud' in the period of the ever-recurring year of 2030:

Our thinking … will be a hybrid of biological and non-biological thinking … humans will be able to extend their limitations and 'think in the cloud' … We're going to put gateways to the

cloud in our brains ... We're going to gradually merge and enhance ourselves ... In my view, that's the nature of being human – we transcend our limitations. As the technology becomes vastly superior to what we are then the small proportion that is still human gets smaller and smaller and smaller until it's just utterly negligible.

They are trying to sell this end-of-humanity-as-we-know-it as the next stage of 'evolution' when we become super-human and 'like the gods'. They are lying to you. Shocked, eh? The population, and again especially the young, have been manipulated into addiction to technologies designed to enslave them for life. First they induced an addiction to smartphones (holdables); next they moved to technology on the body (wearables); and then began the invasion of the body (implantables). I warned way back about the plan for microchipped people and we are now entering that era. We should not be diverted into thinking that this refers only to chips we can see. Most important are the nanochips known as smart dust, neural dust and nanobots which are far too small to be seen by the human eye. Nanotechnology is everywhere, increasingly in food products, and released into the atmosphere by the geoengineering of the skies funded by Bill Gates to 'shut out the Sun' and 'save the planet from global warming'. Gates has been funding a project to spray millions of tonnes of chalk (calcium carbonate) into the stratosphere over Sweden to 'dim the Sun' and cool the Earth. Scientists warned the move could be disastrous for weather systems in ways no one can predict and opposition led to the Swedish space agency announcing that the 'experiment' would not be happening as planned in the summer of 2021; but it shows where the Cult is going with dimming the impact of the Sun and there's an associated plan to change the planet's atmosphere. Who gives psychopath Gates the right to dictate to the entire human race and dismantle planetary systems? The world will not be safe while this man is at large.

The global warming hoax has made the Sun, like the gas of life, something to fear when both are essential to good health and human survival (more inversion). The body transforms sunlight into vital vitamin D through a process involving … *cholesterol*. This is the cholesterol we are also told to fear. We are urged to take Big Pharma

statin drugs to reduce cholesterol and it's all systematic. Reducing cholesterol means reducing vitamin D uptake with all the multiple health problems that will cause. At least if you take statins long term it saves the government from having to pay you a pension. The delivery system to block sunlight is widely referred to as chemtrails although these have a much deeper agenda, too. They appear at first to be contrails or condensation trails streaming from aircraft into cold air at high altitudes. Contrails disperse very quickly while chemtrails do not and spread out across the sky before eventually their content falls to earth. Many times I have watched aircraft cross-cross a clear blue sky releasing chemtrails until it looks like a cloudy day. Chemtrails contain many things harmful to humans and the natural world including toxic heavy metals, aluminium (see Alzheimer's) and nanotechnology. Ray Kurzweil reveals the reason without actually saying so: 'Nanobots will infuse all the matter around us with information. Rocks, trees, everything will become these intelligent creatures.' How do you deliver that? *From the sky*. Self-replicating nanobots would connect everything to the Smart Grid. The phenomenon of Morgellons disease began in the chemtrail era and the correlation has led to it being dubbed the 'chemtrail disease'. Self-replicating fibres appear in the body that can be pulled out through the skin. Morgellons fibres continue to grow outside the body and have a form of artificial intelligence. I cover this at greater length in *Phantom Self*.

'Vaccine' operating system

'Covid vaccines' with their self-replicating synthetic material are also designed to make the connection between humanity and Kurzweil's 'cloud'. American doctor and dedicated campaigner for truth, Carrie Madej, an Internal Medicine Specialist in Georgia with more than 20 years medical experience, has highlighted the nanotechnology aspect of the fake 'vaccines'. She explains how one of the components in at least the Moderna and Pfizer synthetic potions are 'lipid nanoparticles' which are 'like little tiny computer bits' – a 'sci-fi substance' known as nanobots and hydrogel which can be 'triggered

at any moment to deliver its payload' and act as 'biosensors'. The synthetic substance had 'the ability to accumulate data from your body like your breathing, your respiration, thoughts and emotions, all kind of things' and each syringe could carry a *million* nanobots:

This substance because it's like little bits of computers in your body, crazy, but it's true, it can do that, [and] obviously has the ability to act through Wi-Fi. It can receive and transmit energy, messages, frequencies or impulses. That issue has never been addressed by these companies. What does that do to the human?

Just imagine getting this substance in you and it can react to things all around you, the 5G, your smart device, your phones, what is happening with that? What if something is triggering it, too, like an impulse, a frequency? We have something completely foreign in the human body.

Madej said her research revealed that electromagnetic (EMF) frequencies emitted by phones and other devices had increased dramatically in the same period of the 'vaccine' rollout and she was seeing more people with radiation problems as 5G and other electromagnetic technology was expanded and introduced to schools and hospitals. She said she was 'floored with the EMF coming off' the devices she checked. All this makes total sense and syncs with my own work of decades when you think that Moderna refers in documents to its mRNA 'vaccine' as an 'operating system':

Recognizing the broad potential of mRNA science, we set out to create an mRNA technology platform that functions very much like an operating system on a computer. It is designed so that it can plug and play interchangeably with different programs. In our case, the 'program' or 'app' is our mRNA drug – the unique mRNA sequence that codes for a protein …

… Our MRNA Medicines – 'The 'Software Of Life': When we have a concept for a new mRNA medicine and begin research, fundamental components are already in place. Generally, the only thing that changes from one potential mRNA medicine to another is the coding region – the actual genetic code that instructs ribosomes to make protein. Utilizing these instruction sets gives our investigational mRNA medicines a software-like quality. We also have the ability to combine different mRNA sequences encoding for different proteins in a single mRNA investigational medicine.

Who needs a real 'virus' when you can create a computer version to justify infusing your operating system into the entire human race on the road to making living, breathing people into cyborgs? What is missed with the 'vaccines' is the *digital* connection between synthetic material and the body that I highlighted earlier with the study that hacked a computer with human DNA. On one level the body is digital, based on mathematical codes, and I'll have more about that in the next chapter. Those who ridiculously claim that mRNA 'vaccines' are not designed to change human genetics should explain the words of Dr Tal Zaks, chief medical officer at Moderna, in a 2017 TED talk. He said that over the last 30 years 'we've been living this phenomenal digital scientific revolution, and I'm here today to tell you, that we are actually *hacking the software of life*, and that it's changing the way we think about prevention and treatment of disease':

In every cell there's this thing called messenger RNA, or mRNA for short, that transmits the critical information from the DNA in our genes to the protein, which is really the stuff we're all made out of. This is the critical information that determines what the cell will do. So we think about it as an operating system. So if you could change that, if you could introduce a line of code, or change a line of code, it turns out, that has profound implications for everything, from the flu to cancer.

Zaks should more accurately have said that this has profound implications for the human genetic code and the nature of DNA. Communications within the body go both ways and not only one. But, hey, no, the 'Covid vaccine' will not affect your genetics. Cult fact-checkers say so even though the man who helped to develop the mRNA technique says that it does. Zaks said in 2017:

If you think about what it is we're trying to do. We've taken information and our understanding of that information and how that information is transmitted in a cell, and we've taken our understanding of medicine and how to make drugs, and we're fusing the two. We think of it as information therapy.

I have been writing for decades that the body is an information field communicating with itself and the wider world. This is why

radiation which is information can change the information field of body and mind through phenomena like 5G and change their nature and function. 'Information therapy' means to change the body's information field and change the way it operates. DNA is a receiver-transmitter of information and can be mutated by information like mRNA synthetic messaging. Technology to do this has been ready and waiting in the underground bases and other secret projects to be rolled out when the 'Covid' hoax was played. 'Trials' of such short and irrelevant duration were only for public consumption. When they say the 'vaccine' is 'experimental' that is not true. It may appear to be 'experimental' to those who don't know what's going on, but the trials have already been done to ensure the Cult gets the result it desires. Zaks said that it took decades to sequence the human genome, completed in 2003, but now they could do it in a week. By 'they' he means scientists operating in the public domain. In the secret projects they were sequencing the genome in a week long before even 2003.

Deluge of mRNA

Highly significantly the Moderna document says the guiding premise is that if using mRNA as a medicine works for one disease then it should work for many diseases. They were leveraging the flexibility afforded by their platform and the fundamental role mRNA plays in protein synthesis to pursue mRNA medicines for a broad spectrum of diseases. Moderna is confirming what I was saying through 2020 that multiple 'vaccines' were planned for 'Covid' (and later invented 'variants') and that previous vaccines would be converted to the mRNA system to infuse the body with massive amounts of genetically-manipulating synthetic material to secure a transformation to a synthetic-biological state. The 'vaccines' are designed to kill stunning numbers as part of the long-exposed Cult depopulation agenda and transform the rest. Given this is the goal you can appreciate why there is such hysterical demand for every human to be 'vaccinated' for an alleged 'disease' that has an estimated 'infection' to 'death' ratio of 0.23-0.15 percent. As I write

children are being given the 'vaccine' in trials (their parents are a disgrace) and ever-younger people are being offered the vaccine for a 'virus' that even if you believe it exists has virtually zero chance of harming them. Horrific effects of the 'trials' on a 12-year-old girl were revealed by a family member to be serious brain and gastric problems that included a bowel obstruction and the inability to swallow liquids or solids. She was unable to eat or drink without throwing up, had extreme pain in her back, neck and abdomen, and was paralysed from the waist down which stopped her urinating unaided. When the girl was first taken to hospital doctors said it was all in her mind. She was signed up for the 'trial' by her parents for whom no words suffice. None of this 'Covid vaccine' insanity makes any sense unless you see what the 'vaccine' really is – a body-changer. Synthetic biology or 'SynBio' is a fast-emerging and expanding scientific discipline which includes everything from genetic and molecular engineering to electrical and computer engineering. Synthetic biology is defined in these ways:

- A multidisciplinary area of research that seeks to create new biological parts, devices, and systems, or to redesign systems that are already found in nature.

- The use of a mixture of physical engineering and genetic engineering to create new (and therefore synthetic) life forms.

- An emerging field of research that aims to combine the knowledge and methods of biology, engineering and related disciplines in the design of chemically-synthesized DNA to create organisms with novel or enhanced characteristics and traits (synthetic organisms including humans).

We now have synthetic blood, skin, organs and limbs being developed along with synthetic body parts produced by 3D printers. These are all elements of the synthetic human programme and this comment by Kurzweil's co-founder of the Singularity University,

Peter Diamandis, can be seen in a whole new light with the 'Covid' hoax and the sanctions against those that refuse the 'vaccine':

Anybody who is going to be resisting the progress forward [to transhumanism] is going to be resisting evolution and, fundamentally, they will die out. It's not a matter of whether it's good or bad. It's going to happen.

'Resisting evolution'? What absolute bollocks. The arrogance of these people is without limit. His 'it's going to happen' mantra is another way of saying 'resistance is futile' to break the spirit of those pushing back and we must not fall for it. Getting this genetically-transforming 'vaccine' into everyone is crucial to the Cult plan for total control and the desperation to achieve that is clear for anyone to see. Vaccine passports are a major factor in this and they, too, are a form of resistance is futile. It's NOT. The paper funded by the Rockefeller Foundation for the 2013 'health conference' in China said:

We will interact more with artificial intelligence. The use of robotics, bio-engineering to augment human functioning is already well underway and will advance. Re-engineering of humans into potentially separate and unequal forms through genetic engineering or mixed human-robots raises debates on ethics and equality.

A new demography is projected to emerge after 2030 [that year again] of technologies (robotics, genetic engineering, nanotechnology) producing robots, engineered organisms, 'nanobots' and artificial intelligence (AI) that can self-replicate. Debates will grow on the implications of an impending reality of human designed life.

What is happening today is so long planned. The world army enforcing the will of the world government is intended to be a robot army, not a human one. Today's military and its technologically 'enhanced' troops, pilotless planes and driverless vehicles are just stepping stones to that end. Human soldiers are used as Cult fodder and its time they woke up to that and worked for the freedom of the population instead of their own destruction and their family's destruction – the same with the police. Join us and let's sort this out. The phenomenon of enforce my own destruction is widespread in the 'Covid' era with Woker 'luvvies' in the acting and entertainment

industries supporting 'Covid' rules which have destroyed their profession and the same with those among the public who put signs on the doors of their businesses 'closed due to Covid – stay safe' when many will never reopen. It's a form of masochism and most certainly insanity.

Transgender = transhumanism

When something explodes out of nowhere and is suddenly everywhere it is always the Cult agenda and so it is with the tidal wave of claims and demands that have infiltrated every aspect of society under the heading of 'transgenderism'. The term 'trans' is so 'in' and this is the dictionary definition:

> A prefix meaning 'across', 'through', occurring … in loanwords from Latin, used in particular for denoting movement or conveyance from place to place (transfer; transmit; transplant) or complete change (transform; transmute), or to form adjectives meaning 'crossing', 'on the other side of', or 'going beyond' the place named (transmontane; transnational; trans-Siberian).

Transgender means to go beyond gender and transhuman means to go beyond human. Both are aspects of the Cult plan to transform the human body to a synthetic state with *no gender*. Human 2.0 is not designed to procreate and would be produced technologically with no need for parents. The new human would mean the end of parents and so men, and increasingly women, are being targeted for the deletion of their rights and status. Parental rights are disappearing at an ever-quickening speed for the same reason. The new human would have no need for men or women when there is no procreation and no gender. Perhaps the transgender movement that appears to be in a permanent state of frenzy might now contemplate on how it is being used. This was never about transgender rights which are only the interim excuse for confusing gender, particularly in the young, on the road to *fusing* gender. Transgender activism is not an end; it is a *means* to an end. We see again the technique of creative destruction in which you destroy the status quo to 'build back better' in the form that you want. The gender status quo had to be

destroyed by persuading the Cult-created Woke mentality to believe that you can have 100 genders or more. A programme for 9 to 12 year olds produced by the Cult-owned BBC promoted the 100 genders narrative. The very idea may be the most monumental nonsense, but it is not what is true that counts, only what you can make people *believe* is true. Once the gender of 2 + 2 = 4 has been dismantled through indoctrination, intimidation and 2 + 2 = 5 then the new no-gender normal can take its place with Human 2.0. Aldous Huxley revealed the plan in his prophetic *Brave New World* in 1932:

> Natural reproduction has been done away with and children are created, decanted', and raised in 'hatcheries and conditioning centres'. From birth, people are genetically designed to fit into one of five castes, which are further split into 'Plus' and 'Minus' members and designed to fulfil predetermined positions within the social and economic strata of the World State.

How could Huxley know this in 1932? For the same reason George Orwell knew about the Big Brother state in 1948, Cult insiders I have quoted knew about it in 1969, and I have known about it since the early 1990s. If you are connected to the Cult or you work your balls off to uncover the plan you can predict the future. The process is simple. If there is a plan for the world and nothing intervenes to stop it then it will happen. Thus if you communicate the plan ahead of time you are perceived to have predicted the future, but you haven't. You have revealed the plan which without intervention will become the human future. The whole reason I have done what I have is to alert enough people to inspire an intervention and maybe at last that time has come with the Cult and its intentions now so obvious to anyone with a brain in working order.

The future is here

Technological wombs that Huxley described to replace parent procreation are already being developed and they are only the projects we know about in the public arena. Israeli scientists told *The Times of Israel* in March, 2021, that they have grown 250-cell embryos

into mouse foetuses with fully formed organs using artificial wombs in a development they say could pave the way for gestating humans outside the womb. Professor Jacob Hanna of the Weizmann Institute of Science said:

> We took mouse embryos from the mother at day five of development, when they are just of 250 cells, and had them in the incubator from day five until day 11, by which point they had grown all their organs.
>
> By day 11 they make their own blood and have a beating heart, a fully developed brain. Anybody would look at them and say, 'this is clearly a mouse foetus with all the characteristics of a mouse.' It's gone from being a ball of cells to being an advanced foetus.

A special liquid is used to nourish embryo cells in a laboratory dish and they float on the liquid to duplicate the first stage of embryonic development. The incubator creates all the right conditions for its development, Hanna said. The liquid gives the embryo 'all the nutrients, hormones and sugars they need' along with a custom-made electronic incubator which controls gas concentration, pressure and temperature. The cutting-edge in the underground bases and other secret locations will be light years ahead of that, however, and this was reported by the London *Guardian* in 2017:

> We are approaching a biotechnological breakthrough. Ectogenesis, the invention of a complete external womb, could completely change the nature of human reproduction. In April this year, researchers at the Children's Hospital of Philadelphia announced their development of an artificial womb.

The article was headed 'Artificial wombs could soon be a reality. What will this mean for women?' What would it mean for children is an even bigger question. No mother to bond with only a machine in preparation for a life of soulless interaction and control in a world governed by machines (see the *Matrix* movies). Now observe the calculated manipulations of the 'Covid' hoax as human interaction and warmth has been curtailed by distancing, isolation and fear with people communicating via machines on a scale never seen before.

These are all dots in the same picture as are all the personal assistants, gadgets and children's toys through which kids and adults communicate with AI as if it is human. The AI 'voice' on Sat-Nav should be included. All these things are psychological preparation for the Cult endgame. Before you can make a physical connection with AI you have to make a psychological connection and that is what people are being conditioned to do with this ever gathering human-AI interaction. Movies and TV programmes depicting the transhuman, robot dystopia relate to a phenomenon known as 'pre-emptive programming' in which the world that is planned is portrayed everywhere in movies, TV and advertising. This is conditioning the conscious and subconscious mind to become familiar with the planned reality to dilute resistance when it happens for real. What would have been a shock such is the change is made less so. We have young children put on the road to transgender transition surgery with puberty blocking drugs at an age when they could never be able to make those life-changing decisions.

Rachel Levine, a professor of paediatrics and psychiatry who believes in treating children this way, became America's highest-ranked openly-transgender official when she was confirmed as US Assistant Secretary at the Department of Health and Human Services after being nominated by Joe Biden (the Cult). Activists and governments press for laws to deny parents a say in their children's transition process so the kids can be isolated and manipulated into agreeing to irreversible medical procedures. A Canadian father Robert Hoogland was denied bail by the Vancouver Supreme Court in 2021 and remained in jail for breaching a court order that he stay silent over his young teenage daughter, a minor, who was being offered life-changing hormone therapy without parental consent. At the age of 12 the girl's 'school counsellor' said she may be transgender, referred her to a doctor and told the school to treat her like a boy. This is another example of state-serving schools imposing ever more control over children's lives while parents have ever less.

Contemptible and extreme child abuse is happening all over the world as the Cult gender-fusion operation goes into warp-speed.

Why the war on men – and now women?

The question about what artificial wombs mean for women should rightly be asked. The answer can be seen in the deletion of women's rights involving sport, changing rooms, toilets and status in favour of people in male bodies claiming to identify as women. I can identify as a mountain climber, but it doesn't mean I can climb a mountain any more than a biological man can be a biological woman. To believe so is a triumph of belief over factual reality which is the very perceptual basis of everything Woke. Women's sport is being destroyed by allowing those with male bodies who say they identify as female to 'compete' with girls and women. Male body 'women' dominate 'women's' competition with their greater muscle mass, bone density, strength and speed. With that disadvantage sport for women loses all meaning. To put this in perspective nearly 300 American high school boys can run faster than the quickest woman sprinter in the world. Women are seeing their previously protected spaces invaded by male bodies simply because they claim to identify as women. That's all they need to do to access all women's spaces and activities under the Biden 'Equality Act' that destroys equality for women with the usual Orwellian Woke inversion. Male sex offenders have already committed rapes in women's prisons after claiming to identify as women to get them transferred. Does this not matter to the Woke 'equality' hypocrites? Not in the least. What matters to Cult manipulators and funders behind transgender activists is to advance gender fusion on the way to the no-gender 'human'. When you are seeking to impose transparent nonsense like this, or the 'Covid' hoax, the only way the nonsense can prevail is through censorship and intimidation of dissenters, deletion of factual information, and programming of the unquestioning, bewildered and naive. You don't have to scan the world for long to see that all these things are happening.

Many women's rights organisations have realised that rights and status which took such a long time to secure are being eroded and that it is systematic. Kara Dansky of the global Women's Human Rights Campaign said that Biden's transgender executive order immediately he took office, subsequent orders, and Equality Act legislation that followed 'seek to erase women and girls in the law as a category'. *Exactly*. I said during the long ago-started war on men (in which many women play a crucial part) that this was going to turn into a war on them. The Cult is phasing out *both* male and female genders. To get away with that they are brought into conflict so they are busy fighting each other while the Cult completes the job with no unity of response. Unity, people, *unity*. We need unity everywhere. Transgender is the only show in town as the big step towards the no-gender human. It's not about rights for transgender people and never has been. Woke political correctness is deleting words relating to genders to the same end. Wokers believe this is to be 'inclusive' when the opposite is true. They are deleting words describing gender because gender *itself* is being deleted by Human 2.0. Terms like 'man', 'woman', 'mother' and 'father' are being deleted in the universities and other institutions to be replaced by the *no*-gender, not trans-gender, 'individuals' and 'guardians'. Women's rights campaigner Maria Keffler of Partners for Ethical Care said: 'Children are being taught from kindergarten upward that some boys have a vagina, some girls have a penis, and that kids can be any gender they want to be.' Do we really believe that suddenly countries all over the world at the same time had the idea of having drag queens go into schools or read transgender stories to very young children in the local library? It's coldly-calculated confusion of gender on the way to the fusion of gender. Suzanne Vierling, a psychologist from Southern California, made another important point:

> Yesterday's slave woman who endured gynecological medical experiments is today's girl-child being butchered in a booming gender-transitioning sector. Ovaries removed, pushing her into menopause and osteoporosis, uncharted territory, and parents' rights and authority decimated.

The erosion of parental rights is a common theme in line with the Cult plans to erase the very concept of parents and 'ovaries removed, pushing her into menopause' means what? Those born female lose the ability to have children – another way to discontinue humanity as we know it.

Eliminating Human 1.0 (before our very eyes)

To pave the way for Human 2.0 you must phase out Human 1.0. This is happening through plummeting sperm counts and making women infertile through an onslaught of chemicals, radiation (including smartphones in pockets of men) and mRNA 'vaccines'. Common agriculture pesticides are also having a devastating impact on human fertility. I have been tracking collapsing sperm counts in the books for a long time and in 2021 came a book by fertility scientist and reproductive epidemiologist Shanna Swan, *Count Down: How Our Modern World Is Threatening Sperm Counts, Altering Male and Female Reproductive Development and Imperiling the Future of the Human Race*. She reports how the global fertility rate dropped by *half* between 1960 and 2016 with America's birth rate 16 percent below where it needs to be to sustain the population. Women are experiencing declining egg quality, more miscarriages, and more couples suffer from infertility. Other findings were an increase in erectile dysfunction, infant boys developing more genital abnormalities, male problems with conception, and plunging levels of the male hormone testosterone which would explain why so many men have lost their backbone and masculinity. This has been very evident during the 'Covid' hoax when women have been prominent among the Pushbackers and big strapping blokes have bowed their heads, covered their faces with a nappy and quietly submitted. Mind control expert Cathy O'Brien also points to how global education introduced the concept of 'we're all winners' in sport and classrooms: 'Competition was defused, and it in turn defused a sense of fighting back.' This is another version of the 'equity' doctrine in which you drive down rather than raise up. What a contrast in Cult-controlled China with its global ambitions

where the government published plans in January, 2021, to 'cultivate masculinity' in boys from kindergarten through to high school in the face of a 'masculinity crisis'. A government adviser said boys would be soon become 'delicate, timid and effeminate' unless action was taken. Don't expect any similar policy in the targeted West. A 2006 study showed that a 65-year-old man in 2002 had testosterone levels *15 percent* lower than a 65-year-old man in 1987 while a 2020 study found a similar story with young adults and adolescents. Men are getting prescriptions for testosterone replacement therapy which causes an even greater drop in sperm count with up to 99 percent seeing sperm counts drop to zero during the treatment. More sperm is defective and malfunctioning with some having two heads or not pursuing an egg.

A class of *synthetic* chemicals known as phthalates are being blamed for the decline. These are found everywhere in plastics, shampoos, cosmetics, furniture, flame retardants, personal care products, pesticides, canned foods and even receipts. Why till receipts? Everyone touches them. Let no one delude themselves that all this is not systematic to advance the long-time agenda for human body transformation. Phthalates mimic hormones and disrupt the hormone balance causing testosterone to fall and genital birth defects in male infants. Animals and fish have been affected in the same way due to phthalates and other toxins in rivers. When fish turn gay or change sex through chemicals in rivers and streams it is a pointer to why there has been such an increase in gay people and the sexually confused. It doesn't matter to me what sexuality people choose to be, but if it's being affected by chemical pollution and consumption then we need to know. Does anyone really think that this is not connected to the transgender agenda, the war on men and the condemnation of male 'toxic masculinity'? You watch this being followed by 'toxic femininity'. It's already happening. When breastfeeding becomes 'chest-feeding', pregnant women become pregnant people along with all the other Woke claptrap you know that the world is going insane and there's a Cult scam in progress. Transgender activists are promoting the Cult agenda while Cult

billionaires support and fund the insanity as they laugh themselves to sleep at the sheer stupidity for which humans must be infamous in galaxies far, far away.

'Covid vaccines' and female infertility

We can now see why the 'vaccine' has been connected to potential infertility in women. Dr Michael Yeadon, former Vice President and Chief Scientific Advisor at Pfizer, and Dr Wolfgang Wodarg in Germany, filed a petition with the European Medicines Agency in December, 2020, urging them to stop trials for the Pfizer/BioNTech shot and all other mRNA trials until further studies had been done. They were particularly concerned about possible effects on fertility with 'vaccine'-produced antibodies attacking the protein Syncytin-1 which is responsible for developing the placenta. The result would be infertility 'of indefinite duration' in women who have the 'vaccine' with the placenta failing to form. Section 10.4.2 of the Pfizer/BioNTech trial protocol says that pregnant women or those who might become so should not have mRNA shots. Section 10.4 warns men taking mRNA shots to 'be abstinent from heterosexual intercourse' and not to donate sperm. The UK government said that it *did not know* if the mRNA procedure had an effect on fertility. *Did not know?* These people have to go to jail. UK government advice did not recommend at the start that pregnant women had the shot and said they should avoid pregnancy for at least two months after 'vaccination'. The 'advice' was later updated to pregnant women should only have the 'vaccine' if the benefits outweighed the risks to mother and foetus. What the hell is that supposed to mean? Then 'spontaneous abortions' began to appear and rapidly increase on the adverse reaction reporting schemes which include only a fraction of adverse reactions. Thousands and ever-growing numbers of 'vaccinated' women are describing changes to their menstrual cycle with heavier blood flow, irregular periods and menstruating again after going through the menopause – all links to reproduction effects. Women are passing blood clots and the lining of their uterus while men report erectile dysfunction and blood effects. Most

significantly of all *un*vaccinated women began to report similar menstrual changes after interaction with *'vaccinated'* people and men and children were also affected with bleeding noses, blood clots and other conditions. 'Shedding' is when vaccinated people can emit the content of a vaccine to affect the unvaccinated, but this is different. 'Vaccinated' people were not shedding a 'live virus' allegedly in 'vaccines' as before because the fake 'Covid vaccines' involve synthetic material and other toxicity. Doctors exposing what is happening prefer the term 'transmission' to shedding. Somehow those that have had the shots are transmitting effects to those that haven't. Dr Carrie Madej said the nano-content of the 'vaccines' can 'act like an antenna' to others around them which fits perfectly with my own conclusions. This 'vaccine' transmission phenomenon was becoming known as the book went into production and I deal with this further in the Postscript.

Vaccine effects on sterility are well known. The World Health Organization was accused in 2014 of sterilising millions of women in Kenya with the evidence confirmed by the content of the vaccines involved. The same WHO behind the 'Covid' hoax admitted its involvement for more than ten years with the vaccine programme. Other countries made similar claims. Charges were lodged by Tanzania, Nicaragua, Mexico, and the Philippines. The Gardasil vaccine claimed to protect against a genital 'virus' known as HPV has also been linked to infertility. Big Pharma and the WHO (same thing) are criminal and satanic entities. Then there's the Bill Gates Foundation which is connected through funding and shared interests with 20 pharmaceutical giants and laboratories. He stands accused of directing the policy of United Nations Children's Fund (UNICEF), vaccine alliance GAVI, and other groupings, to advance the vaccine agenda and silence opposition at great cost to women and children. At the same time Gates wants to reduce the global population. Coincidence?

Great Reset = Smart Grid = new human

The Cult agenda I have been exposing for 30 years is now being openly promoted by Cult assets like Gates and Klaus Schwab of the World Economic Forum under code-terms like the 'Great Reset', 'Build Back Better' and 'a rare but narrow window of opportunity to reflect, reimagine, and reset our world'. What provided this 'rare but narrow window of opportunity'? The 'Covid' hoax did. Who created that? *They* did. My books from not that long ago warned about the planned 'Internet of Things' (IoT) and its implications for human freedom. This was the plan to connect all technology to the Internet and artificial intelligence and today we are way down that road with an estimated 36 billion devices connected to the World Wide Web and that figure is projected to be 76 billion by 2025. I further warned that the Cult planned to go beyond that to the Internet of *Everything* when the human brain was connected via AI to the Internet and Kurzweil's 'cloud'. Now we have Cult operatives like Schwab calling for precisely that under the term 'Internet of Bodies', a fusion of the physical, digital and biological into one centrally-controlled Smart Grid system which the Cult refers to as the 'Fourth Industrial Revolution'. They talk about the 'biological', but they really mean the synthetic-biological which is required to fully integrate the human body and brain into the Smart Grid and artificial intelligence planned to replace the human mind. We have everything being synthetically manipulated including the natural world through GMO and smart dust, the food we eat and the human body itself with synthetic 'vaccines'. I said in *The Answer* that we would see the Cult push for synthetic meat to replace animals and in February, 2021, the so predictable psychopath Bill Gates called for the introduction of synthetic meat to save us all from 'climate change'. The climate hoax just keeps on giving like the 'Covid' hoax. The war on meat by vegan activists is a carbon (oops, sorry) copy of the manipulation of transgender activists. They have no idea (except their inner core) that they are being used to promote and impose the agenda of the Cult or that they are only the *vehicle* and not the *reason*. This is not to say those who choose not to eat meat shouldn't be respected and supported in that right, but there are ulterior motives

for those in power. A *Forbes* article in December, 2019, highlighted the plan so beloved of Schwab and the Cult under the heading: 'What Is The Internet of Bodies? And How Is It Changing Our World?' The article said the human body is the latest data platform (remember 'our vaccine is an operating system'). *Forbes* described the plan very accurately and the words could have come straight out of my books from long before:

> The Internet of Bodies (IoB) is an extension of the IoT and basically connects the human body to a network through devices that are ingested, implanted, or connected to the body in some way. Once connected, data can be exchanged, and the body and device can be remotely monitored and controlled.

They were really describing a human hive mind with human perception centrally-dictated via an AI connection as well as allowing people to be 'remotely monitored and controlled'. Everything from a fridge to a human mind could be directed from a central point by these insane psychopaths and 'Covid vaccines' are crucial to this. Forbes explained the process I mentioned earlier of holdable and wearable technology followed by implantable. The article said there were three generations of the Internet of Bodies that include:

- Body external: These are wearable devices such as Apple Watches or Fitbits that can monitor our health.

- Body internal: These include pacemakers, cochlear implants, and digital pills that go inside our bodies to monitor or control various aspects of health.

- Body embedded: The third generation of the Internet of Bodies is embedded technology where technology and the human body are melded together and have a real-time connection to a remote machine.

Forbes noted the development of the Brain Computer Interface (BCI) which merges the brain with an external device for monitoring and controlling in real-time. 'The ultimate goal is to help restore function to individuals with disabilities by using brain signals rather than conventional neuromuscular pathways.' Oh, do fuck off. The goal of brain interface technology is controlling human thought and emotion from the central point in a hive mind serving its masters wishes. Many people are now agreeing to be chipped to open doors without a key. You can recognise them because they'll be wearing a mask, social distancing and lining up for the 'vaccine'. The Cult plans a Great Reset money system after they have completed the demolition of the global economy in which 'money' will be exchanged through communication with body operating systems. Rand Corporation, a Cult-owned think tank, said of the Internet of Bodies or IoB:

> Internet of Bodies technologies fall under the broader IoT umbrella. But as the name suggests, IoB devices introduce an even more intimate interplay between humans and gadgets. IoB devices monitor the human body, collect health metrics and other personal information, and transmit those data over the Internet. Many devices, such as fitness trackers, are already in use … IoB devices … and those in development can track, record, and store users' whereabouts, bodily functions, and what they see, hear, and even think.

Schwab's World Economic Forum, a long-winded way of saying 'fascism' or 'the Cult', has gone full-on with the Internet of Bodies in the 'Covid' era. 'We're entering the era of the Internet of Bodies', it declared, 'collecting our physical data via a range of devices that can be implanted, swallowed or worn'. The result would be a huge amount of health-related data that could improve human wellbeing around the world, and prove crucial in fighting the 'Covid-19 pandemic'. Does anyone think these clowns care about 'human wellbeing' after the death and devastation their pandemic hoax has purposely caused? Schwab and co say we should move forward with the Internet of Bodies because 'Keeping track of symptoms could help us stop the spread of infection, and quickly detect new cases'. How wonderful, but keeping track' is all they are really bothered

about. Researchers were investigating if data gathered from smartwatches and similar devices could be used as viral infection alerts by tracking the user's heart rate and breathing. Schwab said in his 2018 book *Shaping the Future of the Fourth Industrial Revolution*:

> The lines between technologies and beings are becoming blurred and not just by the ability to create lifelike robots or synthetics. Instead it is about the ability of new technologies to literally become part of us. Technologies already influence how we understand ourselves, how we think about each other, and how we determine our realities. As the technologies … give us deeper access to parts of ourselves, we may begin to integrate digital technologies into our bodies.

You can see what the game is. Twenty-four hour control and people – if you could still call them that – would never know when something would go ping and take them out of circulation. It's the most obvious rush to a global fascist dictatorship and the complete submission of humanity and yet still so many are locked away in their Cult-induced perceptual coma and can't see it.

Smart Grid control centres

The human body is being transformed by the 'vaccines' and in other ways into a synthetic cyborg that can be attached to the global Smart Grid which would be controlled from a central point and other sub-locations of Grid manipulation. Where are these planned to be? Well, China for a start which is one of the Cult's biggest centres of operation. The technological control system and technocratic rule was incubated here to be unleashed across the world after the 'Covid' hoax came out of China in 2020. Another Smart Grid location that will surprise people new to this is Israel. I have exposed in *The Trigger* how Sabbatian technocrats, intelligence and military operatives were behind the horrors of 9/11 and not '19 Arab hijackers' who somehow manifested the ability to pilot big passenger airliners when instructors at puddle-jumping flying schools described some of them as a joke. The 9/11 attacks were made possible through control of civilian and military air computer systems and those of the White House, Pentagon and connected agencies. See *The Trigger* – it

will blow your mind. The controlling and coordinating force were the Sabbatian networks in Israel and the United States which by then had infiltrated the entire US government, military and intelligence system. The real name of the American Deep State is 'Sabbatian State'. Israel is a tiny country of only nine million people, but it is one of the global centres of cyber operations and fast catching Silicon Valley in importance to the Cult. Israel is known as the 'start-up nation' for all the cyber companies spawned there with the Sabbatian specialisation of 'cyber security' that I mentioned earlier which gives those companies access to computer systems of their clients in real time through 'backdoors' written into the coding when security software is downloaded. The Sabbatian centre of cyber operations outside Silicon Valley is the Israeli military Cyber Intelligence Unit, the biggest infrastructure project in Israel's history, headquartered in the desert-city of Beersheba and involving some 20,000 'cyber soldiers'. Here are located a literal army of Internet trolls scanning social media, forums and comment lists for anyone challenging the Cult agenda. The UK military has something similar with its 77th Brigade and associated operations. The Beersheba complex includes research and development centres for other Cult operations such as Intel, Microsoft, IBM, Google, Apple, Hewlett-Packard, Cisco Systems, Facebook and Motorola. Techcrunch.com ran an article about the Beersheba global Internet technology centre headlined 'Israel's desert city of Beersheba is turning into a cybertech oasis':

> The military's massive relocation of its prestigious technology units, the presence of multinational and local companies, a close proximity to Ben Gurion University and generous government subsidies are turning Beersheba into a major global cybertech hub. Beersheba has all of the ingredients of a vibrant security technology ecosystem, including Ben Gurion University with its graduate program in cybersecurity and Cyber Security Research Center, and the presence of companies such as EMC, Deutsche Telekom, PayPal, Oracle, IBM, and Lockheed Martin. It's also the future home of the INCB (Israeli National Cyber Bureau); offers a special income tax incentive for cyber security companies, and was the site for the relocation of the army's intelligence corps units.

Sabbatians have taken over the cyber world through the following process: They scan the schools for likely cyber talent and develop them at Ben Gurion University and their period of conscription in the Israeli Defense Forces when they are stationed at the Beersheba complex. When the cyber talented officially leave the army they are funded to start cyber companies with technology developed by themselves or given to them by the state. Much of this is stolen through backdoors of computer systems around the world with America top of the list. Others are sent off to Silicon Valley to start companies or join the major ones and so we have many major positions filled by apparently 'Jewish' but really Sabbatian operatives. Google, YouTube and Facebook are all run by 'Jewish' CEOs while Twitter is all but run by ultra-Zionist hedge-fund shark Paul Singer. At the centre of the Sabbatian global cyber web is the Israeli army's Unit 8200 which specialises in hacking into computer systems of other countries, inserting viruses, gathering information, instigating malfunction, and even taking control of them from a distance. A long list of Sabbatians involved with 9/11, Silicon Valley and Israeli cyber security companies are operatives of Unit 8200. This is not about Israel. It's about the Cult. Israel is planned to be a Smart Grid hub as with China and what is happening at Beersheba is not for the benefit of Jewish people who are treated disgustingly by the Sabbatian elite that control the country. A glance at the Nuremberg Codes will tell you that.

The story is much bigger than 'Covid', important as that is to where we are being taken. Now, though, it's time to really strap in. There's more … much more …

CHAPTER ELEVEN

Who controls the Cult?

Awake, arise or be forever fall'n
John Milton, *Paradise Lost*

I have exposed this far the level of the Cult conspiracy that operates in the world of the seen and within the global secret society and satanic network which operates in the shadows one step back from the seen. The story, however, goes much deeper than that.

The 'Covid' hoax is major part of the Cult agenda, but only part, and to grasp the biggest picture we have to expand our attention beyond the realm of human sight and into the infinity of possibility that we cannot see. It is from here, ultimately, that humanity is being manipulated into a state of total control by the force which dictates the actions of the Cult. How much of reality can we see? Next to damn all is the answer. We may appear to see all there is to see in the 'space' our eyes survey and observe, but little could be further from the truth. The human 'world' is only a tiny band of frequency that the body's visual and perceptual systems can decode into *perception* of a 'world'. According to mainstream science the electromagnetic spectrum is 0.005 percent of what exists in the Universe (Fig 10). The maximum estimate I have seen is 0.5 percent and either way it's miniscule. I say it is far, far, smaller even than 0.005 percent when you compare reality we see with the totality of reality that we don't. Now get this if you are new to such information: Visible light, the only band of frequency that we can see, is a *fraction* of the 0.005

percent (Fig 11 overleaf). Take this further and realise that our universe is one of infinite universes and that universes are only a fragment of overall reality – *infinite* reality. Then compare that with the almost infinitesimal frequency band of visible light or human sight. You see that humans are as near blind as it is possible to be without actually being so. Artist and filmmaker, Sergio Toporek, said:

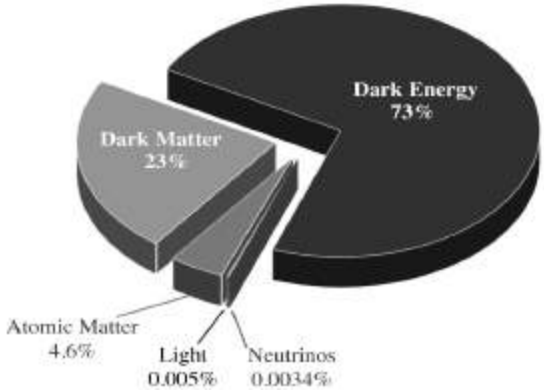

Figure 10: Humans can perceive such a tiny band of visual reality it's laughable.

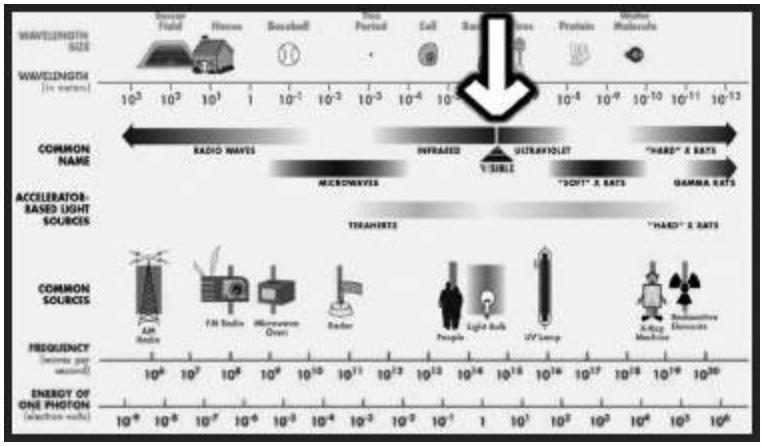

Figure 11: We can see a smear of the 0.005 percent electromagnetic spectrum, but we still know it all. Yep, makes sense.

Consider that you can see less than 1% of the electromagnetic spectrum and hear less than 1% of the acoustic spectrum. 90% of the cells in your body carry their own microbial DNA and are not 'you'. The atoms in your body are 99.9999999999999999% empty space and none of them are the ones you were born with ... Human beings have 46 chromosomes, two less than a potato.

The existence of the rainbow depends on the conical photoreceptors in your eyes; to animals without cones, the rainbow does not exist. So you don't just look at a rainbow, you create it. This is pretty amazing, especially considering that all the beautiful colours you see represent less than 1% of the electromagnetic spectrum.

Suddenly the 'world' of humans looks a very different place. Take into account, too, that Planet Earth when compared with the projected size of this single universe is the equivalent of a billionth of a pinhead. Imagine the ratio that would be when compared to infinite reality. To think that Christianity once insisted that Earth and humanity were the centre of everything. This background is vital if we are going to appreciate the nature of 'human' and how we can be manipulated by an unseen force. To human visual reality virtually *everything* is unseen and yet the prevailing perception within the institutions and so much of the public is that if we can't see it, touch it, hear it, taste it and smell it then it cannot exist. Such perception is indoctrinated and encouraged by the Cult and its agents because it isolates believers in the strictly limited, village-idiot, realm of the five senses where perceptions can be firewalled and information controlled. Most of those perpetuating the 'this-world-is-all-there-is' insanity are themselves indoctrinated into believing the same delusion. While major players and influencers know that official reality is laughable most of those in science, academia and medicine really believe the nonsense they peddle and teach succeeding generations. Those who challenge the orthodoxy are dismissed as nutters and freaks to protect the manufactured illusion from exposure. Observe the dynamic of the 'Covid' hoax and you will see how that takes the same form. The inner-circle psychopaths knows it's a gigantic scam, but almost the entirety of those imposing their fascist rules believe that 'Covid' is all that they're told it is.

Stolen identity

Ask people who they are and they will give you their name, place of birth, location, job, family background and life story. Yet that is not who they are – it is what they are *experiencing*. The difference is *absolutely crucial*. The true 'I', the eternal, infinite 'I', is consciousness,

a state of being aware. Forget 'form'. That is a vehicle for a brief experience. Consciousness does not come *from* the brain, but *through* the brain and even that is more symbolic than literal. We are awareness, pure awareness, and this is what withdraws from the body at what we call 'death' to continue our eternal beingness, *isness*, in other realms of reality within the limitlessness of infinity or the Biblical 'many mansions in my father's house'. Labels of a human life, man, woman, transgender, black, white, brown, nationality, circumstances and income are not who we are. They are what we are – awareness – is *experiencing* in a brief connection with a band of frequency we call 'human'. The labels are not the self; they are, to use the title of one of my books, a *Phantom* Self. I am not David Icke born in Leicester, England, on April 29th, 1952. I am the consciousness *having that experience*. The Cult and its non-human masters seek to convince us through the institutions of 'education', science, medicine, media and government that what we are *experiencing* is who we *are*. It's so easy to control and direct perception locked away in the bewildered illusions of the five senses with no expanded radar. Try, by contrast, doing the same with a humanity aware of its true self and its true power to consciously create its reality and experience. How is it possible to do this? We do it all day every day. If you perceive yourself as 'little me' with no power to impact upon your life and the world then your life experience will reflect that. You will hand the power you don't think you have to authority in all its forms which will use it to control your experience. This, in turn, will appear to confirm your perception of 'little me' in a self-fulfilling feedback loop. But that is what 'little me' really is – a *perception*. We are all 'big-me', infinite me, and the Cult has to make us forget that if its will is to prevail. We are therefore manipulated and pressured into self-identifying with human labels and not the consciousness/awareness *experiencing* those human labels.

The phenomenon of identity politics is a Cult-instigated manipulation technique to sub-divide previous labels into even smaller ones. A United States university employs this list of letters to

describe student identity: LGBTTQQFAGPBDSM or lesbian, gay, bisexual, transgender, transsexual, queer, questioning, flexual, asexual, gender-fuck, polyamorous, bondage/discipline, dominance/submission and sadism/masochism. I'm sure other lists are even longer by now as people feel the need to self-identity the 'I' with the minutiae of race and sexual preference. Wokers programmed by the Cult for generations believe this is about 'inclusivity' when it's really the Cult locking them away into smaller and smaller versions of Phantom Self while firewalling them from the influence of their true self, the infinite, eternal 'I'. You may notice that my philosophy which contends that we are all unique points of attention/awareness within the same infinite whole or Oneness is the ultimate non-racism. The very sense of Oneness makes the judgement of people by their body-type, colour or sexuality utterly ridiculous and confirms that racism has no understanding of reality (including anti-white racism). Yet despite my perception of life Cult agents and fast-asleep Wokers label me racist to discredit my information while they are themselves phenomenally racist and sexist. All they see is race and sexuality and they judge people as good or bad, demons or untouchables, by their race and sexuality. All they see is *Phantom Self* and perceive themselves in terms of Phantom Self. They are pawns and puppets of the Cult agenda to focus attention and self-identity in the five senses and play those identities against each other to divide and rule. Columbia University has introduced segregated graduations in another version of social distancing designed to drive people apart and teach them that different racial and cultural groups have nothing in common with each other. The last thing the Cult wants is unity. Again the pump-primers of this will be Cult operatives in the knowledge of what they are doing, but the rest are just the Phantom Self blind leading the Phantom Self blind. We *do* have something in common – we are all *the same consciousness* having different temporary experiences.

What is this 'human'?

Yes, what *is* 'human'? That is what we are supposed to be, right? I mean 'human'? True, but 'human' is the experience not the 'I'. Break it down to basics and 'human' is the way that information is processed. If we are to experience and interact with this band of frequency we call the 'world' we must have a vehicle that operates within that band of frequency. Our consciousness in its prime form cannot do that; it is way beyond the frequency of the human realm. My consciousness or awareness could not tap these keys and pick up the cup in front of me in the same way that radio station A cannot interact with radio station B when they are on different frequencies. The human body is the means through which we have that interaction. I have long described the body as a biological computer which processes information in a way that allows consciousness to experience this reality. The body is a receiver, transmitter and processor of information in a particular way that we call human. We visually perceive only the world of the five senses in a wakened state – that is the limit of the body's visual decoding system. In truth it's not even visual in the way we experience 'visual reality' as I will come to in a moment. We are 'human' because the body processes the information sources of human into a reality and behaviour system that we *perceive* as human. Why does an elephant act like an elephant and not like a human or a duck? The elephant's biological computer is a different information field and processes information according to that program into a visual and behaviour type we call an elephant. The same applies to everything in our reality. These body information fields are perpetuated through procreation (like making a copy of a software program). The Cult wants to break that cycle and intervene technologically to transform the human information field into one that will change what we call humanity. If it can change the human information field it will change the way that field processes information and change humanity both 'physically' and psychologically. Hence the *messenger* (information) RNA 'vaccines' and so much more that is targeting human genetics by changing the body's information – *messaging* – construct through food, drink, radiation, toxicity and other means.

Reality that we experience is nothing like reality as it really is in the same way that the reality people experience in virtual reality games is not the reality they are really living in. The game is only a decoded source of information that appears to be a reality. Our world is also an information construct – a *simulation* (more later). In its base form our reality is a wavefield of information much the same in theme as Wi-Fi. The five senses decode wavefield information into electrical information which they communicate to the brain to decode into holographic (illusory 'physical') information. Different parts of the brain specialise in decoding different senses and the information is fused into a reality that appears to be outside of us but is really inside the brain and the genetic structure in general (Fig 12 overleaf). DNA is a receiver-transmitter of information and a vital part of this decoding process and the body's connection to other realities. Change DNA and you change the way we decode and connect with reality – see 'Covid vaccines'. Think of computers decoding Wi-Fi. You have information encoded in a radiation field and the computer decodes that information into a very different form on the screen. You can't see the Wi-Fi until its information is made manifest on the screen and the information on the screen is inside the computer and not outside. I have just described how we decode the 'human world'. All five senses decode the waveform 'Wi-Fi' field into electrical signals and the brain (computer) constructs reality inside the brain and not outside – 'You don't just look at a rainbow, you create it'. Sound is a simple example. We don't hear sound until the brain decodes it. Waveform sound waves are picked up by the hearing sense and communicated to the brain in an electrical form to be decoded into the sounds that we hear. Everything we hear is inside the brain along with everything we see, feel, smell and taste. Words and language are waveform fields generated by our vocal chords which pass through this process until they are decoded by the brain into words that we hear. Different languages are different frequency fields or sound waves generated by vocal chords. Late British philosopher Alan Watts said:

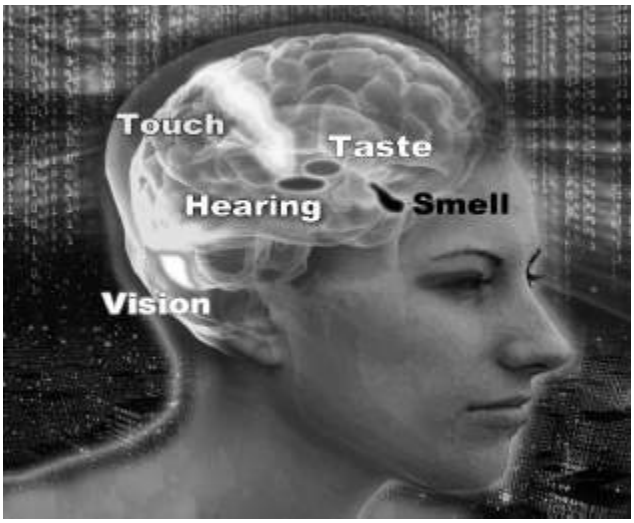

Figure 12: The brain receives information from the five senses and constructs from that our perceived reality.

[Without the brain] the world is devoid of light, heat, weight, solidity, motion, space, time or any other imaginable feature. All these phenomena are interactions, or transactions, of vibrations with a certain arrangement of neurons.

That's exactly what they are and scientist Robert Lanza describes in his book, *Biocentrism*, how we decode electromagnetic waves and energy into visual and 'physical' experience. He uses the example of a flame emitting photons, electromagnetic energy, each pulsing electrically and magnetically:

… these … invisible electromagnetic waves strike a human retina, and if (and only if) the waves happen to measure between 400 and 700 nano meters in length from crest to crest, then their energy is just right to deliver a stimulus to the 8 million cone-shaped cells in the retina.

Each in turn send an electrical pulse to a neighbour neuron, and on up the line this goes, at 250 mph, until it reaches the … occipital lobe of the brain, in the back of the head. There, a cascading complex of neurons fire from the incoming stimuli, and we subjectively perceive this experience as a yellow brightness occurring in a place we have been conditioned to call the 'external world'.

You hear what you decode

If a tree falls or a building collapses they make no noise unless someone is there to decode the energetic waves generated by the disturbance into what we call sound. Does a falling tree make a noise? Only if you hear it – *decode* it. Everything in our reality is a frequency field of information operating within the overall 'Wi-Fi' field that I call The Field. A vibrational disturbance is generated in The Field by the fields of the falling tree or building. These disturbance waves are what we decode into the sound of them falling. If no one is there to do that then neither will make any noise. Reality is created by the observer – *decoder* – and the *perceptions* of the observer affect the decoding process. For this reason different people – different *perceptions* – will perceive the same reality or situation in a different way. What one may perceive as a nightmare another will see as an opportunity. The question of why the Cult is so focused on controlling human perception now answers itself. All experienced reality is the act of decoding and we don't experience Wi-Fi until it is decoded on the computer screen. The sight and sound of an Internet video is encoded in the Wi-Fi all around us, but we don't see or hear it until the computer decodes that information. Taste, smell and touch are all phenomena of the brain as a result of the same process. We don't taste, smell or feel anything except in the brain and there are pain relief techniques that seek to block the signal from the site of discomfort to the brain because if the brain doesn't decode that signal we don't feel pain. Pain is in the brain and only appears to be at the point of impact thanks to the feedback loop between them. We don't see anything until electrical information from the sight senses is decoded in an area at the back of the brain. If that area is damaged we can go blind when our eyes are perfectly okay. So why do we go blind if we damage an eye? We damage the information processing between the waveform visual information and the visual decoding area of the brain. If information doesn't reach the brain in a form it can decode then we can't see the visual reality that it represents. What's more the brain is decoding only a fraction of the information it receives and the rest is absorbed by the

sub-conscious mind. This explanation is from the science magazine, *Wonderpedia*:

> Every second, 11 million sensations crackle along these [brain] pathways ... The brain is confronted with an alarming array of images, sounds and smells which it rigorously filters down until it is left with a manageable list of around 40. Thus 40 sensations per second make up what we perceive as reality.

The 'world' is not what people are told to believe that is it and the inner circles of the Cult *know that*.

Illusory 'physical' reality

We can only see a smear of 0.005 percent of the Universe which is only one of a vast array of universes – 'mansions' – within infinite reality. Even then the brain decodes only 40 pieces of information ('sensations') from a potential *11 million* that we receive every second. Two points strike you from this immediately: The sheer breathtaking stupidity of believing we know anything so rigidly that there's nothing more to know; and the potential for these processes to be manipulated by a malevolent force to control the reality of the population. One thing I can say for sure with no risk of contradiction is that when you can perceive an almost indescribable fraction of infinite reality there is always more to know as in tidal waves of it. Ancient Greek philosopher Socrates was so right when he said that wisdom is to know how little we know. How obviously true that is when you think that we are experiencing a physical world of solidity that is neither physical nor solid and a world of apartness when everything is connected. Cult-controlled 'science' dismisses the so-called 'paranormal' and all phenomena related to that when the 'para'-normal is perfectly normal and explains the alleged 'great mysteries' which dumbfound scientific minds. There is a reason for this. A 'scientific mind' in terms of the mainstream is a material mind, a five-sense mind imprisoned in see it, touch it, hear it, smell it and taste it. Phenomena and happenings that can't be explained that way leave the 'scientific mind' bewildered and the rule is that if they

can't account for why something is happening then it can't, by definition, be happening. I beg to differ. Telepathy is thought waves passing through The Field (think wave disturbance again) to be decoded by someone able to connect with that wavelength (information). For example: You can pick up the thought waves of a friend at any distance and at the very least that will bring them to mind. A few minutes later the friend calls you. 'My god', you say, 'that's incredible – I was just thinking of you.' Ah, but *they* were thinking of *you* before they made the call and that's what you decoded. Native peoples not entrapped in five-sense reality do this so well it became known as the 'bush telegraph'. Those known as psychics and mediums (genuine ones) are doing the same only across dimensions of reality. 'Mind over matter' comes from the fact that matter and mind are the *same*. The state of one influences the state of the other. Indeed one *and* the other are illusions. They are aspects of the same field. Paranormal phenomena are all explainable so why are they still considered 'mysteries' or not happening? Once you go down this road of understanding you begin to expand awareness beyond the five senses and that's the nightmare for the Cult.

Figure 13: Holograms are not solid, but the best ones appear to be.

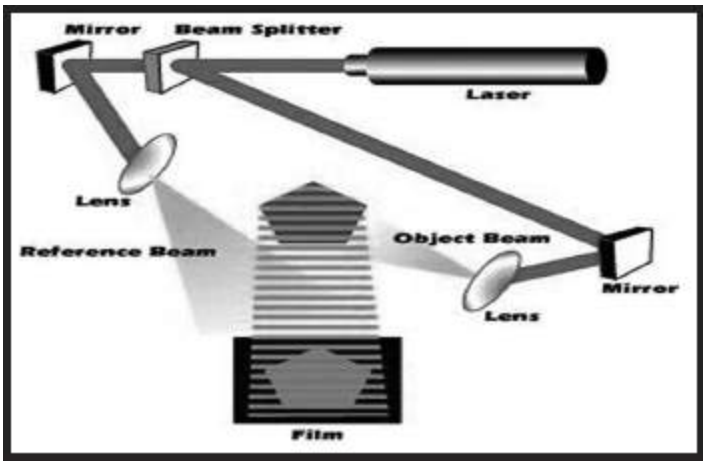

Figure 14: How holograms are created by capturing a waveform version of the subject image.

Holographic 'solidity'

Our reality is not solid, it is holographic. We are now well aware of holograms which are widely used today. Two-dimensional information is decoded into a three-dimensional reality that is not solid although can very much appear to be (Fig 13). Holograms are created with a laser divided into two parts. One goes directly onto a holographic photographic print ('reference beam') and the other takes a waveform image of the subject ('working beam') before being directed onto the print where it 'collides' with the other half of the laser (Fig 14). This creates a *waveform* interference pattern which contains the wavefield information of whatever is being photographed (Fig 15 overleaf). The process can be likened to dropping pebbles in a pond. Waves generated by each one spread out across the water to collide with the others and create a wave representation of where the stones fell and at what speed, weight and distance. A waveform interference pattern of a hologram is akin to the waveform information in The Field which the five senses decode into electrical signals to be decoded by the brain into a holographic illusory 'physical' reality. In the same way when a laser (think human attention) is directed at the waveform interference pattern a three-dimensional version of the subject is projected into apparently 'solid' reality (Fig 16). An amazing trait of holograms reveals more 'paranormal mysteries'. Information of the *whole*

hologram is encoded in waveform in every part of the interference pattern by the way they are created. This means that every *part* of a hologram is a smaller version of the whole. Cut the interference wave-pattern into four and you won't get four parts of the image. You get quarter-sized versions of the *whole* image. The body is a hologram and the same applies. Here we have the basis of acupuncture, reflexology and other forms of healing which identify representations of the whole body in all of the parts, hands, feet, ears, everywhere. Skilled palm readers can do what they do because the information of whole body is encoded in the hand. The concept of as above, so below, comes from this.

Figure 15: A waveform interference pattern that holds the information that transforms into a hologram.

Figure 16: Holographic people including 'Elvis' holographically inserted to sing a duet with Celine Dion.

The question will be asked of why, if solidity is illusory, we can't just walk through walls and each other. The resistance is not solid against solid; it is electromagnetic field against electromagnetic field and we decode this into the *experience* of solid against solid. We should also not underestimate the power of belief to dictate reality. What you believe is impossible *will be*. Your belief impacts on your decoding processes and they won't decode what you think is impossible. What we believe we perceive and what we perceive we experience. 'Can't dos' and 'impossibles' are like a firewall in a computer system that won't put on the screen what the firewall blocks. How vital that is to understanding how human experience has been hijacked. I explain in *The Answer*, *Everything You Need To Know But Have Never Been Told* and other books a long list of 'mysteries' and 'paranormal' phenomena that are not mysterious and perfectly normal once you realise what reality is and how it works. 'Ghosts' can be seen to pass through 'solid' walls because the walls are not solid and the ghost is a discarnate entity operating on a frequency so different to that of the wall that it's like two radio stations sharing the same space while never interfering with each other. I have seen ghosts do this myself. The apartness of people and objects is also an illusion. Everything is connected by the Field like all sea life is connected by the sea. It's just that within the limits of our visual reality we only 'see' holographic information and not the field of information that connects everything and from which the holographic world is made manifest. If you can only see holographic 'objects' and not the field that connects them they will appear to you as unconnected to each other in the same way that we see the computer while not seeing the Wi-Fi.

What you don't know *can* hurt you

Okay, we return to those 'two worlds' of human society and the Cult with its global network of interconnecting secret societies and satanic groups which manipulate through governments, corporations, media, religions, etc. The fundamental difference between them is *knowledge*. The idea has been to keep humanity

ignorant of the plan for its total enslavement underpinned by a crucial ignorance of reality – who we are and where we are – and how we interact with it. 'Human' should be the interaction between our expanded eternal consciousness and the five-sense body experience. We are meant to be *in* this world in terms of the five senses but not *of* this world in relation to our greater consciousness and perspective. In that state we experience the small picture of the five senses within the wider context of the big picture of awareness beyond the five senses. Put another way the five senses see the dots and expanded awareness connects them into pictures and patterns that give context to the apparently random and unconnected. Without the context of expanded awareness the five senses see only apartness and randomness with apparently no meaning. The Cult and its other-dimensional controllers seek to intervene in the frequency realm where five-sense reality is supposed to connect with expanded reality and to keep the two apart (more on this in the final chapter). When that happens five-sense mental and emotional processes are no longer influenced by expanded awareness, or the True 'I', and instead are driven by the isolated perceptions of the body's decoding systems. They are in the world *and* of it. Here we have the human plight and why humanity with its potential for infinite awareness can be so easily manipulatable and descend into such extremes of stupidity.

Once the Cult isolates five-sense mind from expanded awareness it can then program the mind with perceptions and beliefs by controlling information that the mind receives through the 'education' system of the formative years and the media perceptual bombardment and censorship of an entire lifetime. Limit perception and a sense of the possible through limiting knowledge by limiting and skewing information while censoring and discrediting that which could set people free. As the title of another of my books says *… And The Truth Shall Set You Free*. For this reason the last thing the Cult wants in circulation is the truth about anything – especially the reality of the eternal 'I' – and that's why it is desperate to control information. The Cult knows that information becomes perception

which becomes behaviour which, collectively, becomes human society. Cult-controlled and funded mainstream 'science' denies the existence of an eternal 'I' and seeks to dismiss and trash all evidence to the contrary. Cult-controlled mainstream religion has a version of 'God' that is little more than a system of control and dictatorship that employs threats of damnation in an afterlife to control perceptions and behaviour in the here and now through fear and guilt. Neither is true and it's the 'neither' that the Cult wishes to suppress. This 'neither' is that everything is an expression, a point of attention, within an infinite state of consciousness which is the real meaning of the term 'God'.

Perceptual obsession with the 'physical body' and five-senses means that 'God' becomes personified as a bearded bloke sitting among the clouds or a raging bully who loves us if we do what 'he' wants and condemns us to the fires of hell if we don't. These are no more than a 'spiritual' fairy tales to control and dictate events and behaviour through fear of this 'God' which has bizarrely made 'God-fearing' in religious circles a state to be desired. I would suggest that fearing *anything* is not to be encouraged and celebrated, but rather deleted. You can see why 'God fearing' is so beneficial to the Cult and its religions when *they* decide what 'God' wants and what 'God' demands (the Cult demands) that everyone do. As the great American comedian Bill Hicks said satirising a Christian zealot: 'I think what God meant to say.' How much of this infinite awareness ('God') that we access is decided by how far we choose to expand our perceptions, self-identity and sense of the possible. The scale of self-identity reflects itself in the scale of awareness that we can connect with and are influenced by – how much knowing and insight we have instead of programmed perception. You cannot expand your awareness into the infinity of possibility when you believe that you are little me Peter the postman or Mary in marketing and nothing more. I'll deal with this in the concluding chapter because it's crucial to how we turnaround current events.

Where the Cult came from

When I realised in the early 1990s there was a Cult network behind global events I asked the obvious question: When did it start? I took it back to ancient Rome and Egypt and on to Babylon and Sumer in Mesopotamia, the 'Land Between Two Rivers', in what we now call Iraq. The two rivers are the Tigris and Euphrates and this region is of immense historical and other importance to the Cult, as is the land called Israel only 550 miles away by air. There is much more going with deep esoteric meaning across this whole region. It's not only about 'wars for oil'. Priceless artefacts from Mesopotamia were stolen or destroyed after the American and British invasion of Iraq in 2003 justified by the lies of Boy Bush and Tony Blair (their Cult masters) about non-existent 'weapons of mass destruction'. Mesopotamia was the location of Sumer (about 5,400BC to 1,750BC), and Babylon (about 2,350BC to 539BC). Sabbatians may have become immensely influential in the Cult in modern times but they are part of a network that goes back into the mists of history. Sumer is said by historians to be the 'cradle of civilisation'. I disagree. I say it was the re-start of what we call human civilisation after cataclysmic events symbolised in part as the 'Great Flood' destroyed the world that existed before. These fantastic upheavals that I have been describing in detail in the books since the early1990s appear in accounts and legends of ancient cultures across the world and they are supported by geological and biological evidence. Stone tablets found in Iraq detailing the Sumer period say the cataclysms were caused by non-human 'gods' they call the Anunnaki. These are described in terms of extraterrestrial visitations in which knowledge supplied by the Anunnaki is said to have been the source of at least one of the world's oldest writing systems and developments in astronomy, mathematics and architecture that were way ahead of their time. I have covered this subject at length in *The Biggest Secret* and *Children of the Matrix* and the same basic 'Anunnaki' story can be found in Zulu accounts in South Africa where the late and very great Zulu high shaman Credo Mutwa told me that the Sumerian Anunnaki were known by Zulus as the Chitauri or 'children of the serpent'. See my six-hour video interview with Credo on this subject entitled *The*

Reptilian Agenda recorded at his then home near Johannesburg in 1999 which you can watch on the Ickonic media platform.

The Cult emerged out of Sumer, Babylon and Egypt (and elsewhere) and established the Roman Empire before expanding with the Romans into northern Europe from where many empires were savagely imposed in the form of Cult-controlled societies all over the world. Mass death and destruction was their calling card. The Cult established its centre of operations in Europe and European Empires were Cult empires which allowed it to expand into a global force. Spanish and Portuguese colonialists headed for Central and South America while the British and French targeted North America. Africa was colonised by Britain, France, Belgium, the Netherlands, Portugal, Spain, Italy, and Germany. Some like Britain and France moved in on the Middle East. The British Empire was by far the biggest for a simple reason. By now Britain was the headquarters of the Cult from which it expanded to form Canada, the United States, Australia and New Zealand. The Sun never set on the British Empire such was the scale of its occupation. London remains a global centre for the Cult along with Rome and the Vatican although others have emerged in Israel and China. It is no accident that the 'virus' is alleged to have come out of China while Italy was chosen as the means to terrify the Western population into compliance with 'Covid' fascism. Nor that Israel has led the world in 'Covid' fascism and mass 'vaccination'.

You would think that I would mention the United States here, but while it has been an important means of imposing the Cult's will it is less significant than would appear and is currently in the process of having what power it does have deleted. The Cult in Europe has mostly loaded the guns for the US to fire. America has been controlled from Europe from the start through Cult operatives in Britain and Europe. The American Revolution was an illusion to make it appear that America was governing itself while very different forces were pulling the strings in the form of Cult families such as the Rothschilds through the Rockefellers and other subordinates. The Rockefellers are extremely close to Bill Gates and

established both scalpel and drug 'medicine' and the World Health Organization. They play a major role in the development and circulation of vaccines through the Rockefeller Foundation on which Bill Gates said his Foundation is based. Why wouldn't this be the case when the Rockefellers and Gates are on the same team? Cult infiltration of human society goes way back into what we call history and has been constantly expanding and centralising power with the goal of establishing a global structure to dictate everything. Look how this has been advanced in great leaps with the 'Covid' hoax.

The non-human dimension

I researched and observed the comings and goings of Cult operatives through the centuries and even thousands of years as they were born, worked to promote the agenda within the secret society and satanic networks, and then died for others to replace them. Clearly there had to be a coordinating force that spanned this entire period while operatives who would not have seen the end goal in their lifetimes came and went advancing the plan over millennia. I went in search of that coordinating force with the usual support from the extraordinary synchronicity of my life which has been an almost daily experience since 1990. I saw common themes in religious texts and ancient cultures about a non-human force manipulating human society from the hidden. Christianity calls this force Satan, the Devil and demons; Islam refers to the Jinn or Djinn; Zulus have their Chitauri (spelt in other ways in different parts of Africa); and the Gnostic people in Egypt in the period around and before 400AD referred to this phenomena as the 'Archons', a word meaning rulers in Greek. Central American cultures speak of the 'Predators' among other names and the same theme is everywhere. I will use 'Archons' as a collective name for all of them. When you see how their nature and behaviour is described all these different sources are clearly talking about the same force. Gnostics described the Archons in terms of 'luminous fire' while Islam relates the Jinn to 'smokeless fire'. Some refer to beings in form that could occasionally be seen, but the most common of common theme is that they operate from

unseen realms which means almost all existence to the visual processes of humans. I had concluded that this was indeed the foundation of human control and that the Cult was operating within the human frequency band on behalf of this hidden force when I came across the writings of Gnostics which supported my conclusions in the most extraordinary way.

A sealed earthen jar was found in 1945 near the town of Nag Hammadi about 75-80 miles north of Luxor on the banks of the River Nile in Egypt. Inside was a treasure trove of manuscripts and texts left by the Gnostic people some 1,600 years earlier. They included 13 leather-bound papyrus codices (manuscripts) and more than 50 texts written in Coptic Egyptian estimated to have been hidden in the jar in the period of 400AD although the source of the information goes back much further. Gnostics oversaw the Great or Royal Library of Alexandria, the fantastic depository of ancient texts detailing advanced knowledge and accounts of human history. The Library was dismantled and destroyed in stages over a long period with the death-blow delivered by the Cult-established Roman Church in the period around 415AD. The Church of Rome was the Church of Babylon relocated as I said earlier. Gnostics were not a race. They were a way of perceiving reality. Whenever they established themselves and their information circulated the terrorists of the Church of Rome would target them for destruction. This happened with the Great Library and with the Gnostic Cathars who were burned to death by the psychopaths after a long period of oppression at the siege of the Castle of Monségur in southern France in 1244. The Church has always been terrified of Gnostic information which demolishes the official Christian narrative although there is much in the Bible that supports the Gnostic view if you read it in another way. To anyone studying the texts of what became known as the Nag Hammadi Library it is clear that great swathes of Christian and Biblical belief has its origin with Gnostics sources going back to Sumer. Gnostic themes have been twisted to manipulate the perceived reality of Bible believers. Biblical texts have been in the open for centuries where they could be changed while Gnostic

documents found at Nag Hammadi were sealed away and untouched for 1,600 years. What you see is what they wrote.

Use your *pneuma* not your *nous*

Gnosticism and Gnostic come from 'gnosis' which means knowledge, or rather *secret* knowledge, in the sense of spiritual awareness – knowledge about reality and life itself. The desperation of the Cult's Church of Rome to destroy the Gnostics can be understood when the knowledge they were circulating was the last thing the Cult wanted the population to know. Sixteen hundred years later the same Cult is working hard to undermine and silence me for the same reason. The dynamic between knowledge and ignorance is a constant. 'Time' appears to move on, but essential themes remain the same. We are told to 'use your nous', a Gnostic word for head/brain/intelligence. They said, however, that spiritual awakening or 'salvation' could only be secured by expanding awareness *beyond* what they called *nous* and into *pneuma* or Infinite Self. Obviously as I read these texts the parallels with what I have been saying since 1990 were fascinating to me. There is a universal truth that spans human history and in that case why wouldn't we be talking the same language 16 centuries apart? When you free yourself from the perception program of the five senses and explore expanded realms of consciousness you are going to connect with the same information no matter what the perceived 'era' within a manufactured timeline of a single and tiny range of manipulated frequency. Humans working with 'smart' technology or knocking rocks together in caves is only a timeline appearing to operate within the human frequency band. Expanded awareness and the knowledge it holds have always been there whether the era be Stone Age or computer age. We can only access that knowledge by opening ourselves to its frequency which the five-sense prison cell is designed to stop us doing. Gates, Fauci, Whitty, Vallance, Zuckerberg, Brin, Page, Wojcicki, Bezos, and all the others behind the 'Covid' hoax clearly have a long wait before their range of frequency can make that connection given that an open heart is

crucial to that as we shall see. Instead of accessing knowledge directly through expanded awareness it is given to Cult operatives by the secret society networks of the Cult where it has been passed on over thousands of years outside the public arena. Expanded realms of consciousness is where great artists, composers and writers find their inspiration and where truth awaits anyone open enough to connect with it. We need to go there fast.

Archon hijack

A fifth of the Nag Hammadi texts describe the existence and manipulation of the Archons led by a 'Chief Archon' they call 'Yaldabaoth', or the 'Demiurge', and this is the Christian 'Devil', 'Satan', 'Lucifer', and his demons. Archons in Biblical symbolism are the 'fallen ones' which are also referred to as fallen angels after the angels expelled from heaven according to the Abrahamic religions of Judaism, Christianity and Islam. These angels are claimed to tempt humans to 'sin' ongoing and you will see how accurate that symbolism is during the rest of the book. The theme of 'original sin' is related to the 'Fall' when Adam and Eve were 'tempted by the serpent' and fell from a state of innocence and 'obedience' (connection) with God into a state of disobedience (disconnection). The Fall is said to have brought sin into the world and corrupted everything including human nature. Yaldabaoth, the 'Lord Archon', is described by Gnostics as a 'counterfeit spirit', 'The Blind One', 'The Blind God', and 'The Foolish One'. The Jewish name for Yaldabaoth in Talmudic writings is Samael which translates as 'Poison of God', or 'Blindness of God'. You see the parallels. Yaldabaoth in Islamic belief is the Muslim Jinn devil known as Shaytan – Shaytan is Satan as the same themes are found all over the world in every religion and culture. The 'Lord God' of the Old Testament is the 'Lord Archon' of Gnostic manuscripts and that's why he's such a bloodthirsty bastard. Satan is known by Christians as 'the Demon of Demons' and Gnostics called Yaldabaoth the 'Archon of Archons'. Both are known as 'The Deceiver'. We are talking about the same 'bloke' for sure and these common themes

using different names, storylines and symbolism tell a common tale of the human plight.

Archons are referred to in Nag Hammadi documents as mind parasites, inverters, guards, gatekeepers, detainers, judges, pitiless ones and deceivers. The 'Covid' hoax alone is a glaring example of all these things. The Biblical 'God' is so different in the Old and New Testaments because they are not describing the same phenomenon. The vindictive, angry, hate-filled, 'God' of the Old Testament, known as Yahweh, is Yaldabaoth who is depicted in Cult-dictated popular culture as the 'Dark Lord', 'Lord of Time', Lord (Darth) Vader and Dormammu, the evil ruler of the 'Dark Dimension' trying to take over the 'Earth Dimension' in the Marvel comic movie, *Dr Strange*. Yaldabaoth is both the Old Testament 'god' and the Biblical 'Satan'. Gnostics referred to Yaldabaoth as the 'Great Architect of the Universe'and the Cult-controlled Freemason network calls their god 'the 'Great Architect of the Universe' (also Grand Architect). The 'Great Architect' Yaldabaoth is symbolised by the Cult as the all-seeing eye at the top of the pyramid on the Great Seal of the United States and the dollar bill. Archon is encoded in *arch*-itect as it is in *arch*-angels and *arch*-bishops. All religions have the theme of a force for good and force for evil in some sort of spiritual war and there is a reason for that – the theme is true. The Cult and its non-human masters are quite happy for this to circulate. They present themselves as the force for good fighting evil when they are really the force of evil (absence of love). The whole foundation of Cult modus operandi is inversion. They promote themselves as a force for good and anyone challenging them in pursuit of peace, love, fairness, truth and justice is condemned as a satanic force for evil. This has been the game plan throughout history whether the Church of Rome inquisitions of non-believers or 'conspiracy theorists' and 'anti-vaxxers' of today. The technique is the same whatever the timeline era.

Yaldabaoth is revolting (true)

Yaldabaoth and the Archons are said to have revolted against God with Yaldabaoth claiming to *be* God – the *All That Is*. The Old Testament 'God' (Yaldabaoth) demanded to be worshipped as such: '*I am* the LORD, and there is none else, there is no God beside me' (Isaiah 45:5). I have quoted in other books a man who said he was the unofficial son of the late Baron Philippe de Rothschild of the Mouton-Rothschild wine producing estates in France who died in 1988 and he told me about the Rothschild 'revolt from God'. The man said he was given the name Phillip Eugene de Rothschild and we shared long correspondence many years ago while he was living under another identity. He said that he was conceived through 'occult incest' which (within the Cult) was 'normal and to be admired'. 'Phillip' told me about his experience attending satanic rituals with rich and famous people whom he names and you can see them and the wider background to Cult Satanism in my other books starting with *The Biggest Secret*. Cult rituals are interactions with Archontic 'gods'. 'Phillip' described Baron Philippe de Rothschild as 'a master Satanist and hater of God' and he used the same term 'revolt from God' associated with Yaldabaoth/Satan/Lucifer/the Devil in describing the Sabbatian Rothschild dynasty. 'I played a key role in my family's revolt from God', he said. That role was to infiltrate in classic Sabbatian style the Christian Church, but eventually he escaped the mind-prison to live another life. The Cult has been targeting religion in a plan to make worship of the Archons the global one-world religion. Infiltration of Satanism into modern 'culture', especially among the young, through music videos, stage shows and other means, is all part of this.

Nag Hammadi texts describe Yaldabaoth and the Archons in their prime form as energy – consciousness – and say they can take form if they choose in the same way that consciousness takes form as a human. Yaldabaoth is called 'formless' and represents a deeply inverted, distorted and chaotic state of consciousness which seeks to attached to humans and turn them into a likeness of itself in an attempt at assimilation. For that to happen it has to manipulate

humans into low frequency mental and emotional states that match its own. Archons can certainly appear in human form and this is the origin of the psychopathic personality. The energetic distortion Gnostics called Yaldabaoth *is* psychopathy. When psychopathic Archons take human form that human will be a psychopath as an expression of Yaldabaoth consciousness. Cult psychopaths are Archons in human form. The principle is the same as that portrayed in the 2009 *Avatar* movie when the American military travelled to a fictional Earth-like moon called Pandora in the Alpha Centauri star system to infiltrate a society of blue people, or Na'vi, by hiding within bodies that looked like the Na'vi. Archons posing as humans have a particular hybrid information field, part human, part Archon, (the ancient 'demigods') which processes information in a way that manifests behaviour to match their psychopathic evil, lack of empathy and compassion, and stops them being influenced by the empathy, compassion and love that a fully-human information field is capable of expressing. Cult bloodlines interbreed, be they royalty or dark suits, for this reason and you have their obsession with incest. Interbreeding with full-blown humans would dilute the Archontic energy field that guarantees psychopathy in its representatives in the human realm.

Gnostic writings say the main non-human forms that Archons take are *serpentine* (what I have called for decades 'reptilian' amid unbounded ridicule from the Archontically-programmed) and what Gnostics describe as 'an unborn baby or foetus with grey skin and dark, unmoving eyes'. This is an excellent representation of the ET 'Greys' of UFO folklore which large numbers of people claim to have seen and been abducted by – Zulu shaman Credo Mutwa among them. I agree with those that believe in extraterrestrial or interdimensional visitations today and for thousands of years past. No wonder with their advanced knowledge and technological capability they were perceived and worshipped as gods for technological and other 'miracles' they appeared to perform. Imagine someone arriving in a culture disconnected from the modern world with a smartphone and computer. They would be

seen as a 'god' capable of 'miracles'. The Renegade Mind, however, wants to know the source of everything and not only the way that source manifests as human or non-human. In the same way that a Renegade Mind seeks the original source material for the 'Covid virus' to see if what is claimed is true. The original source of Archons in form is consciousness – the distorted state of consciousness known to Gnostics as Yaldabaoth.

'Revolt from God' is energetic disconnection

Where I am going next will make a lot of sense of religious texts and ancient legends relating to 'Satan', Lucifer' and the 'gods'. Gnostic descriptions sync perfectly with the themes of my own research over the years in how they describe a consciousness distortion seeking to impose itself on human consciousness. I've referred to the core of infinite awareness in previous books as Infinite Awareness in Awareness of Itself. By that I mean a level of awareness that knows that it is all awareness and is aware of all awareness. From here comes the frequency of love in its true sense and balance which is what love is on one level – the balance of all forces into a single whole called Oneness and Isness. The more we disconnect from this state of love that many call 'God' the constituent parts of that Oneness start to unravel and express themselves as a part and not a whole. They become individualised as intellect, mind, selfishness, hatred, envy, desire for power over others, and such like. This is not a problem in the greater scheme in that 'God', the *All That Is*, can experience all these possibilities through different expressions of itself including humans. What we as expressions of the whole experience the *All That Is* experiences. We are the *All That Is* experiencing itself. As we withdraw from that state of Oneness we disconnect from its influence and things can get very unpleasant and very stupid. Archontic consciousness is at the extreme end of that. It has so disconnected from the influence of Oneness that it has become an inversion of unity and love, an inversion of everything, an inversion of life itself. Evil is appropriately live written backwards. Archontic consciousness is obsessed with death, an inversion of life,

and so its manifestations in Satanism are obsessed with death. They use inverted symbols in their rituals such as the inverted pentagram and cross. Sabbatians as Archontic consciousness incarnate invert Judaism and every other religion and culture they infiltrate. They seek disunity and chaos and they fear unity and harmony as they fear love like garlic to a vampire. As a result the Cult, Archons incarnate, act with such evil, psychopathy and lack of empathy and compassion disconnected as they are from the source of love. How could Bill Gates and the rest of the Archontic psychopaths do what they have to human society in the 'Covid' era with all the death, suffering and destruction involved and have no emotional consequence for the impact on others? Now you know. Why have Zuckerberg, Brin, Page, Wojcicki and company callously censored information warning about the dangers of the 'vaccine' while thousands have been dying and having severe, sometimes life-changing reactions? Now you know. Why have Tedros, Fauci, Whitty, Vallance and their like around the world been using case and death figures they're aware are fraudulent to justify lockdowns and all the deaths and destroyed lives that have come from that? Now you know. Why did Christian Drosten produce and promote a 'testing' protocol that he knew couldn't test for infectious disease which led to a global human catastrophe. Now you know. The Archontic mind doesn't give a shit (Fig 17). I personally think that Gates and major Cult insiders are a form of AI cyborg that the Archons want humans to become.

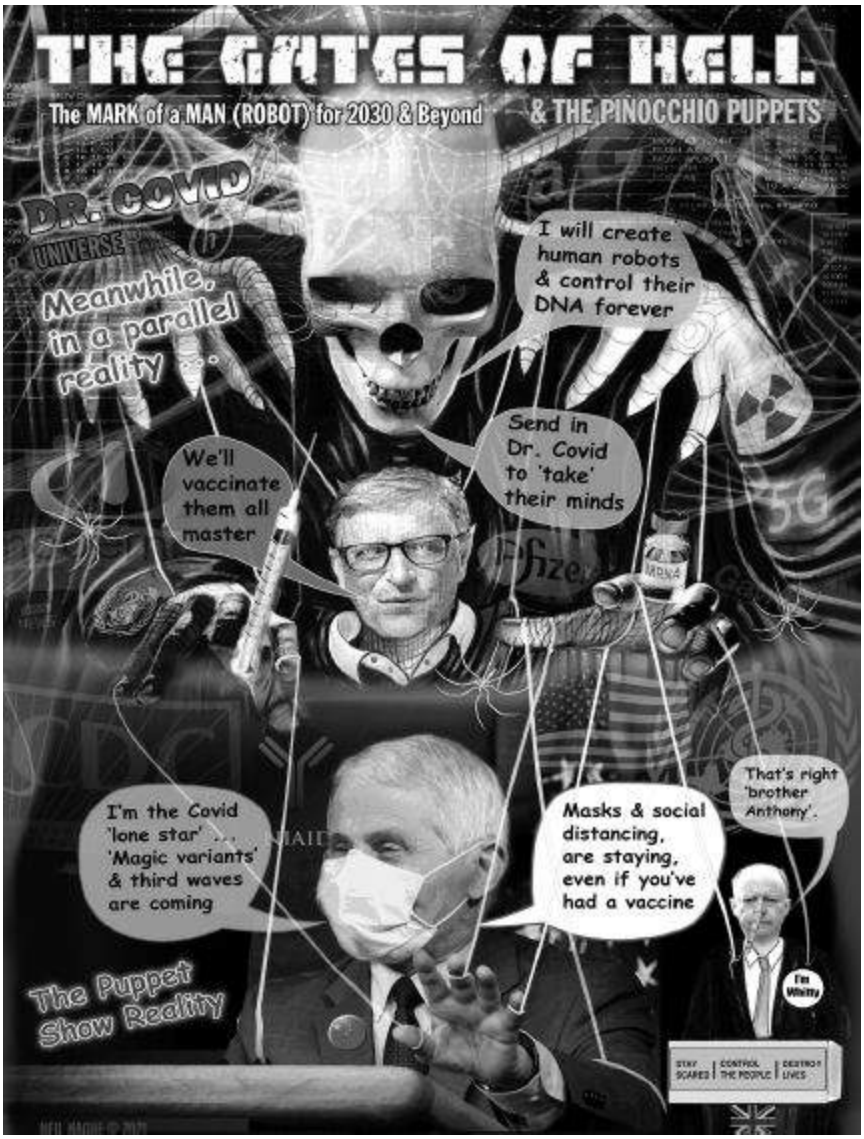

Figure 17: Artist Neil Hague's version of the 'Covid' hierarchy.

Human batteries

A state of such inversion does have its consequences, however. The level of disconnection from the Source of All means that you withdraw from that source of energetic sustenance and creativity. This means that you have to find your own supply of energetic power and it has – *us*. When the Morpheus character in the first *Matrix* movie held up a battery he spoke a profound truth when he said: 'The Matrix is a computer-generated dream world built to keep us under control in order to change the human being into one of

these.' The statement was true in all respects. We do live in a technologically-generated virtual reality simulation (more very shortly) and we have been manipulated to be an energy source for Archontic consciousness. The Disney-Pixar animated movie *Monsters, Inc*. in 2001 symbolised the dynamic when monsters in their world had no energy source and they would enter the human world to terrify children in their beds, catch the child's scream, terror (low-vibrational frequencies), and take that energy back to power the monster world. The lead character you might remember was a single giant eye and the symbolism of the Cult's all-seeing eye was obvious. Every thought and emotion is broadcast as a frequency unique to that thought and emotion. Feelings of love and joy, empathy and compassion, are high, quick, frequencies while fear, depression, anxiety, suffering and hate are low, slow, dense frequencies. Which kind do you think Archontic consciousness can connect with and absorb? In such a low and dense frequency state there's no way it can connect with the energy of love and joy. Archons can only feed off energy compatible with their own frequency and they and their Cult agents want to delete the human world of love and joy and manipulate the transmission of low vibrational frequencies through low-vibrational human mental and emotional states. *We are their energy source*. Wars are energetic banquets to the Archons – a world war even more so – and think how much low-frequency mental and emotional energy has been generated from the consequences for humanity of the 'Covid' hoax orchestrated by Archons incarnate like Gates.

The ancient practice of human sacrifice 'to the gods', continued in secret today by the Cult, is based on the same principle. 'The gods' are Archontic consciousness in different forms and the sacrifice is induced into a state of intense terror to generate the energy the Archontic frequency can absorb. Incarnate Archons in the ritual drink the blood which contains an adrenaline they crave which floods into the bloodstream when people are terrorised. Most of the sacrifices, ancient and modern, are children and the theme of 'sacrificing young virgins to the gods' is just code for children. They

have a particular pre-puberty energy that Archons want more than anything and the energy of the young in general is their target. The California Department of Education wants students to chant the names of Aztec gods (Archontic gods) once worshipped in human sacrifice rituals in a curriculum designed to encourage them to 'challenge racist, bigoted, discriminatory, imperialist/colonial beliefs', join 'social movements that struggle for social justice', and 'build new possibilities for a post-racist, post-systemic racism society'. It's the usual Woke crap that inverts racism and calls it anti-racism. In this case solidarity with 'indigenous tribes' is being used as an excuse to chant the names of 'gods' to which people were sacrificed (and still are in secret). What an example of Woke's inability to see beyond black and white, us and them, They condemn the colonisation of these tribal cultures by Europeans (quite right), but those cultures sacrificing people including children to their 'gods', and mass murdering untold numbers as the Aztecs did, is just fine. One chant is to the Aztec god Tezcatlipoca who had a man sacrificed to him in the 5th month of the Aztec calendar. His heart was cut out and he was eaten. Oh, that's okay then. Come on children … after three … Other sacrificial 'gods' for the young to chant their allegiance include Quetzalcoatl, Huitzilopochtli and Xipe Totec. The curriculum says that 'chants, affirmations, and energizers can be used to bring the class together, build unity around ethnic studies principles and values, and to reinvigorate the class following a lesson that may be emotionally taxing or even when student engagement may appear to be low'. Well, that's the cover story, anyway. Chanting and mantras are the repetition of a particular frequency generated from the vocal cords and chanting the names of these Archontic 'gods' tunes you into their frequency. That is the last thing you want when it allows for energetic synchronisation, attachment and perceptual influence. Initiates chant the names of their 'Gods' in their rituals for this very reason.

Vampires of the Woke

Paedophilia is another way that Archons absorb the energy of children. Paedophiles possessed by Archontic consciousness are used as the conduit during sexual abuse for discarnate Archons to vampire the energy of the young they desire so much. Stupendous numbers of children disappear every year never to be seen again although you would never know from the media. Imagine how much low-vibrational energy has been generated by children during the 'Covid' hoax when so many have become depressed and psychologically destroyed to the point of killing themselves. Shocking numbers of children are now taken by the state from loving parents to be handed to others. I can tell you from long experience of researching this since 1996 that many end up with paedophiles and assets of the Cult through corrupt and Cult-owned social services which in the reframing era has hired many psychopaths and emotionless automatons to do the job. Children are even stolen to order using spurious reasons to take them by the corrupt and secret (because they're corrupt) 'family courts'. I have written in detail in other books, starting with *The Biggest Secret* in 1997, about the ubiquitous connections between the political, corporate, government, intelligence and military elites (Cult operatives) and Satanism and paedophilia. If you go deep enough both networks have an interlocking leadership. The Woke mentality has been developed by the Cult for many reasons: To promote almost every aspect of its agenda; to hijack the traditional political left and turn it fascist; to divide and rule; and to target agenda pushbackers. But there are other reasons which relate to what I am describing here. How many happy and joyful Wokers do you ever see especially at the extreme end? They are a mental and psychological mess consumed by emotional stress and constantly emotionally cocked for the next explosion of indignation at someone referring to a female as a female. They are walking, talking, batteries as Morpheus might say emitting frequencies which both enslave them in low-vibrational bubbles of perceptual limitation and feed the Archons. Add to this the hatred claimed to be love; fascism claimed to 'anti-fascism', racism claimed to be 'anti-racism';

exclusion claimed to inclusion; and the abuse-filled Internet trolling. You have a purpose-built Archontic energy system with not a wind turbine in sight and all founded on Archontic *inversion*. We have whole generations now manipulated to serve the Archons with their actions and energy. They will be doing so their entire adult lives unless they snap out of their Archon-induced trance. Is it really a surprise that Cult billionaires and corporations put so much money their way? Where is the energy of joy and laughter, including laughing at yourself which is confirmation of your own emotional security? Mark Twain said: 'The human race has one really effective weapon, and that is laughter.' We must use it all the time. Woke has destroyed comedy because it has no humour, no joy, sense of irony, or self-deprecation. Its energy is dense and intense. *Mmmmm*, lunch says the Archontic frequency. Rudolf Steiner (1861-1925) was the Austrian philosopher and famous esoteric thinker who established Waldorf education or Steiner schools to treat children like unique expressions of consciousness and not minds to be programmed with the perceptions determined by authority. I'd been writing about this energy vampiring for decades when I was sent in 2016 a quote by Steiner. He was spot on:

> There are beings in the spiritual realms for whom anxiety and fear emanating from human beings offer welcome food. When humans have no anxiety and fear, then these creatures starve. If fear and anxiety radiates from people and they break out in panic, then these creatures find welcome nutrition and they become more and more powerful. These beings are hostile towards humanity. Everything that feeds on negative feelings, on anxiety, fear and superstition, despair or doubt, are in reality hostile forces in super-sensible worlds, launching cruel attacks on human beings, while they are being fed ... These are exactly the feelings that belong to contemporary culture and materialism; because it estranges people from the spiritual world, it is especially suited to evoke hopelessness and fear of the unknown in people, thereby calling up the above mentioned hostile forces against them.

Pause for a moment from this perspective and reflect on what has happened in the world since the start of 2020. Not only will pennies drop, but billion dollar bills. We see the same theme from Don Juan Matus, a Yaqui Indian shaman in Mexico and the information source for Peruvian-born writer, Carlos Castaneda, who wrote a series of

books from the 1960s to 1990s. Don Juan described the force manipulating human society and his name for the Archons was the predator:

> We have a predator that came from the depths of the cosmos and took over the rule of our lives. Human beings are its prisoners. The predator is our lord and master. It has rendered us docile, helpless. If we want to protest, it suppresses our protest. If we want to act independently, it demands that we don't do so ... indeed we are held prisoner!
>
> They took us over because we are food to them, and they squeeze us mercilessly because we are their sustenance. Just as we rear chickens in coops, the predators rear us in human coops, humaneros. Therefore, their food is always available to them.
>
> Different cultures, different eras, same recurring theme.

The 'ennoia' dilemma

Nag Hammadi Gnostic manuscripts say that Archon consciousness has no 'ennoia'. This is directly translated as 'intentionality', but I'll use the term 'creative imagination'. The *All That Is* in awareness of itself is the source of all creativity – all possibility – and the more disconnected you are from that source the more you are subsequently denied 'creative imagination'. Given that Archon consciousness is almost entirely disconnected it severely lacks creativity and has to rely on far more mechanical processes of thought and exploit the creative potential of those that do have 'ennoia'. You can see cases of this throughout human society. Archon consciousness almost entirely dominates the global banking system and if we study how that system works you will appreciate what I mean. Banks manifest 'money' out of nothing by issuing lines of 'credit' which is 'money' that has never, does not, and will never exist except in theory. It's a confidence trick. If you think 'credit' figures-on-a-screen 'money' is worth anything you accept it as payment. If you don't then the whole system collapses through lack of confidence in the value of that 'money'. Archontic bankers with no 'ennoia' are 'lending' 'money' that doesn't exist to humans that *do* have creativity – those that have the inspired ideas and create businesses and products. Archon banking feeds off human creativity

which it controls through 'money' creation and debt. Humans have the creativity and Archons exploit that for their own benefit and control while having none themselves. Archon Internet platforms like Facebook claim joint copyright of everything that creative users post and while Archontic minds like Zuckerberg may officially head that company it will be human creatives on the staff that provide the creative inspiration. When you have limitless 'money' you can then buy other companies established by creative humans. Witness the acquisition record of Facebook, Google and their like. Survey the Archon-controlled music industry and you see non-creative dark suit executives making their fortune from the human creativity of their artists. The cases are endless. Research the history of people like Gates and Zuckerberg and how their empires were built on exploiting the creativity of others. Archon minds cannot create out of nothing, but they are skilled (because they have to be) in what Gnostic texts call 'countermimicry'. They can imitate, but not innovate. Sabbatians trawl the creativity of others through backdoors they install in computer systems through their cybersecurity systems. Archon-controlled China is globally infamous for stealing intellectual property and I remember how Hong Kong, now part of China, became notorious for making counterfeit copies of the creativity of others – 'countermimicry'. With the now pervasive and all-seeing surveillance systems able to infiltrate any computer you can appreciate the potential for Archons to vampire the creativity of humans. Author John Lamb Lash wrote in his book about the Nag Hammadi texts, *Not In His Image*:

> Although they cannot originate anything, because they lack the divine factor of ennoia (intentionality), Archons can imitate with a vengeance. Their expertise is simulation (HAL, virtual reality). The Demiurge [Yaldabaoth] fashions a heaven world copied from the fractal patterns [of the original] ... His construction is celestial kitsch, like the fake Italianate villa of a Mafia don complete with militant angels to guard every portal.

This brings us to something that I have been speaking about since the turn of the millennium. Our reality is a simulation; a virtual reality that we think is real. No, I'm not kidding.

Human reality? Well, virtually

I had pondered for years about whether our reality is 'real' or some kind of construct. I remembered being immensely affected on a visit as a small child in the late 1950s to the then newly-opened Planetarium on the Marylebone Road in London which is now closed and part of the adjacent Madame Tussauds wax museum. It was in the middle of the day, but when the lights went out there was the night sky projected in the Planetarium's domed ceiling and it appeared to be so real. The experience never left me and I didn't know why until around the turn of the millennium when I became certain that our 'night sky' and entire reality is a projection, a virtual reality, akin to the illusory world portrayed in the *Matrix* movies. I looked at the sky one day in this period and it appeared to me like the domed roof of the Planetarium. The release of the first *Matrix* movie in 1999 also provided a synchronistic and perfect visual representation of where my mind had been going for a long time. I hadn't come across the Gnostic Nag Hammadi texts then. When I did years later the correlation was once again astounding. As I read Gnostic accounts from 1,600 years and more earlier it was clear that they were describing the same simulation phenomenon. They tell how the Yaldabaoth 'Demiurge' and Archons created a 'bad copy' of original reality to rule over all that were captured by its illusions and the body was a prison to trap consciousness in the 'bad copy' fake reality. Read how Gnostics describe the 'bad copy' and update that to current times and they are referring to what we would call today a virtual reality simulation.

Author John Lamb Lash said 'the Demiurge fashions a heaven world copied from the fractal patterns' of the original through expertise in 'HAL' or virtual reality simulation. Fractal patterns are part of the energetic information construct of our reality, a sort of blueprint. If these patterns were copied in computer terms it would indeed give you a copy of a 'natural' reality in a non-natural frequency and digital form. The principle is the same as making a copy of a website. The original website still exists, but now you can change the copy version to make it whatever you like and it can

become very different to the original website. Archons have done this with our reality, a *synthetic* copy of prime reality that still exists beyond the frequency walls of the simulation. Trapped within the illusions of this synthetic Matrix, however, were and are human consciousness and other expressions of prime reality and this is why the Archons via the Cult are seeking to make the human body synthetic and give us synthetic AI minds to complete the job of turning the entire reality synthetic including what we perceive to be the natural world. To quote Kurzweil: 'Nanobots will infuse all the matter around us with information. Rocks, trees, everything will become these intelligent creatures.' Yes, *synthetic* 'creatures' just as 'Covid' and other genetically-manipulating 'vaccines' are designed to make the human body synthetic. From this perspective it is obvious why Archons and their Cult are so desperate to infuse synthetic material into every human with their 'Covid' scam.

Let there be (electromagnetic) light

Yaldabaoth, the force that created the simulation, or Matrix, makes sense of the Gnostic reference to 'The Great Architect' and its use by Cult Freemasonry as the name of its deity. The designer of the Matrix in the movies is called 'The Architect' and that trilogy is jam-packed with symbolism relating to these subjects. I have contended for years that the angry Old Testament God (Yaldabaoth) is the 'God' being symbolically 'quoted' in the opening of Genesis as 'creating the world'. This is not the creation of prime reality – it's the creation of the *simulation*. The Genesis 'God' says: 'Let there be Light: and there was light.' But what is this 'Light'? I have said for decades that the speed of light (186,000 miles per second) is not the fastest speed possible as claimed by mainstream science and is in fact the frequency walls or outer limits of the Matrix. You can't have a fastest or slowest anything within all possibility when everything is possible. The human body is encoded to operate within the speed of light or *within the simulation* and thus we see only the tiny frequency band of visible *light*. Near-death experiencers who perceive reality outside the body during temporary 'death' describe a very different

form of light and this is supported by the Nag Hammadi texts. Prime reality beyond the simulation ('Upper Aeons' to the Gnostics) is described as a realm of incredible beauty, bliss, love and harmony – a realm of 'watery light' that is so powerful 'there are no shadows'. Our false reality of Archon control, which Gnostics call the 'Lower Aeons', is depicted as a realm with a different kind of 'light' and described in terms of chaos, 'Hell', 'the Abyss' and 'Outer Darkness', where trapped souls are tormented and manipulated by demons (relate that to the 'Covid' hoax alone). The watery light theme can be found in near-death accounts and it is not the same as *simulation* 'light' which is electromagnetic or radiation light within the speed of light – the 'Lower Aeons'. Simulation 'light' is the 'luminous fire' associated by Gnostics with the Archons. The Bible refers to Yaldabaoth as 'that old serpent, called the Devil, and Satan, which deceiveth the whole world' (Revelation 12:9). I think that making a simulated copy of prime reality ('countermimicry') and changing it dramatically while all the time manipulating humanity to believe it to be real could probably meet the criteria of deceiving the whole world. Then we come to the Cult god Lucifer – the *Light Bringer*. Lucifer is symbolic of Yaldabaoth, the bringer of radiation light that forms the bad copy simulation within the speed of light. 'He' is symbolised by the lighted torch held by the Statue of Liberty and in the name 'Illuminati'. Sabbatian-Frankism declares that Lucifer is the true god and Lucifer is the real god of Freemasonry honoured as their 'Great or Grand Architect of the Universe' (simulation).

I would emphasise, too, the way Archontic technologically-generated luminous fire of radiation has deluged our environment since I was a kid in the 1950s and changed the nature of The Field with which we constantly interact. Through that interaction technological radiation is changing us. The Smart Grid is designed to operate with immense levels of communication power with 5G expanding across the world and 6G, 7G, in the process of development. Radiation is the simulation and the Archontic manipulation system. Why wouldn't the Archon Cult wish to unleash radiation upon us to an ever-greater extreme to form

Kurzweil's 'cloud'? The plan for a synthetic human is related to the need to cope with levels of radiation beyond even anything we've seen so far. Biological humans would not survive the scale of radiation they have in their script. The Smart Grid is a technological sub-reality within the technological simulation to further disconnect five-sense perception from expanded consciousness. It's a technological prison of the mind.

Infusing the 'spirit of darkness'

A recurring theme in religion and native cultures is the manipulation of human genetics by a non-human force and most famously recorded as the biblical 'sons of god' (the god*s* plural in the original) who interbred with the daughters of men. The Nag Hammadi *Apocryphon of John* tells the same story this way:

> He [Yaldabaoth] sent his angels [Archons/demons] to the daughters of men, that they might take some of them for themselves and raise offspring for their enjoyment. And at first they did not succeed. When they had no success, they gathered together again and they made a plan together ... And the angels changed themselves in their likeness into the likeness of their mates, filling them with the spirit of darkness, which they had mixed for them, and with evil ... And they took women and begot children out of the darkness according to the likeness of their spirit.

Possession when a discarnate entity takes over a human body is an age-old theme and continues today. It's very real and I've seen it. Satanic and secret society rituals can create an energetic environment in which entities can attach to initiates and I've heard many stories of how people have changed their personality after being initiated even into lower levels of the Freemasons. I have been inside three Freemasonic temples, one at a public open day and two by just walking in when there was no one around to stop me. They were in Ryde, the town where I live, Birmingham, England, when I was with a group, and Boston, Massachusetts. They all felt the same energetically – dark, dense, low-vibrational and sinister. Demonic attachment can happen while the initiate has no idea what is going on. To them it's just a ritual to get in the Masons and do a bit of good

business. In the far more extreme rituals of Satanism human possession is even more powerful and they are designed to make possession possible. The hierarchy of the Cult is dictated by the power and perceived status of the possessing Archon. In this way the Archon hierarchy becomes the Cult hierarchy. Once the entity has attached it can influence perception and behaviour and if it attaches to the extreme then so much of its energy (information) infuses into the body information field that the hologram starts to reflect the nature of the possessing entity. This is the *Exorcist* movie type of possession when facial features change and it's known as shapeshifting. Islam's Jinn are said to be invisible tricksters who change shape, 'whisper', confuse and take human form. These are all traits of the Archons and other versions of the same phenomenon. Extreme possession could certainty infuse the 'spirit of darkness' into a partner during sex as the Nag Hammadi texts appear to describe. Such an infusion can change genetics which is also energetic information. Human genetics is information and the 'spirit of darkness' is information. Mix one with the other and change must happen. Islam has the concept of a 'Jinn baby' through possession of the mother and by Jinn taking human form. There are many ways that human genetics can be changed and remember that Archons have been aware all along of advanced techniques to do this. What is being done in human society today – and far more – was known about by Archons at the time of the 'fallen ones' and their other versions described in religions and cultures.

Archons and their human-world Cult are obsessed with genetics as we see today and they know this dictates how information is processed into perceived reality during a human life. They needed to produce a human form that would decode the simulation and this is symbolically known as 'Adam and Eve' who left the 'garden' (prime reality) and 'fell' into Matrix reality. The simulation is not a 'physical' construct (there is no 'physical'); it is a source of information. Think Wi-Fi again. The simulation is an energetic field encoded with information and body-brain systems are designed to decode that information encoded in wave or frequency form which

is transmitted to the brain as electrical signals. These are decoded by the brain to construct our sense of reality – an illusory 'physical' world that only exists in the brain or the mind. Virtual reality games mimic this process using the same sensory decoding system. Information is fed to the senses to decode a virtual reality that can appear so real, but isn't (Figs 18 and 19). Some scientists believe – and I agree with them – that what we perceive as 'physical' reality only exists when we are looking or observing. The act of perception or focus triggers the decoding systems which turn waveform information into holographic reality. When we are not observing something our reality reverts from a holographic state to a waveform state. This relates to the same principle as a falling tree not making a noise unless someone is there to hear it or decode it. The concept makes sense from the simulation perspective. A computer is not decoding all the information in a Wi-Fi field all the time and only decodes or brings into reality on the screen that part of Wi-Fi that it's decoding – focusing upon – at that moment.

Figure 18: Virtual reality technology 'hacks' into the body's five-sense decoding system.

Figure 19: The result can be experienced as very 'real'.

Interestingly, Professor Donald Hoffman at the Department of Cognitive Sciences at the University of California, Irvine, says that our experienced reality is like a computer interface that shows us only the level with which we interact while hiding all that exists beyond it: 'Evolution shaped us with a user interface that hides the truth. Nothing that we see is the truth – the very language of space and time and objects is the wrong language to describe reality.' He is correct in what he says on so many levels. Space and time are not a universal reality. They are a phenomenon of decoded *simulation* reality as part of the process of enslaving our sense of reality. Near-death experiencers report again and again how space and time did not exist as we perceive them once they were free of the body – body decoding systems. You can appreciate from this why Archons and their Cult are so desperate to entrap human attention in the five senses where we are in the Matrix and of the Matrix. Opening your mind to expanded states of awareness takes you beyond the information confines of the simulation and you become aware of knowledge and insights denied to you before. This is what we call 'awakening' – *awakening from the Matrix* – and in the final chapter I will relate this to current events.

Where are the 'aliens'?

A simulation would explain the so-called 'Fermi Paradox' named after Italian physicist Enrico Fermi (1901-1954) who created the first nuclear reactor. He considered the question of why there is such a lack of extraterrestrial activity when there are so many stars and planets in an apparently vast universe; but what if the night sky that we see, or think we do, is a simulated projection as I say? If you control the simulation and your aim is to hold humanity fast in essential ignorance would you want other forms of life including advanced life coming and going sharing information with humanity? Or would you want them to believe they were isolated and apparently alone? Themes of human isolation and apartness are common whether they be the perception of a lifeless universe or the fascist isolation laws of the 'Covid' era. Paradoxically the very

existence of a simulation means that we are not alone when some force had to construct it. My view is that experiences that people have reported all over the world for centuries with Reptilians and Grey entities are Archon phenomena as Nag Hammadi texts describe; and that benevolent 'alien' interactions are non-human groups that come in and out of the simulation by overcoming Archon attempts to keep them out. It should be highlighted, too, that Reptilians and Greys are obsessed with *genetics* and *technology* as related by cultural accounts and those who say they have been abducted by them. Technology is their way of overcoming some of the limitations in their creative potential and our technology-driven and controlled human society of today is *arch*etypical Archon-Reptilian-Grey modus operandi. Technocracy is really *Archon*tocracy. The Universe does not have to be as big as it appears with a simulation. There is no space or distance only information decoded into holographic reality. What we call 'space' is only the absence of holographic 'objects' and that 'space' is The Field of energetic information which connects everything into a single whole. The same applies with the artificially-generated information field of the simulation. The Universe is not big or small as a physical reality. It is decoded information, that's all, and its perceived size is decided by the way the simulation is encoded to make it appear. The entire night sky as we perceive it only exists in our brain and so where are those 'millions of light years'? The 'stars' on the ceiling of the Planetarium looked a vast distance away.

There's another point to mention about 'aliens'. I have been highlighting since the 1990s the plan to stage a fake 'alien invasion' to justify the centralisation of global power and a world military. Nazi scientist Werner von Braun, who was taken to America by Operation Paperclip after World War Two to help found NASA, told his American assistant Dr Carol Rosin about the Cult agenda when he knew he was dying in 1977. Rosin said that he told her about a sequence that would lead to total human control by a one-world government. This included threats from terrorism, rogue nations, meteors and asteroids before finally an 'alien invasion'. All of these

things, von Braun said, would be bogus and what I would refer to as a No-Problem-Reaction-Solution. Keep this in mind when 'the aliens are coming' is the new mantra. The aliens are not coming – they are *already here* and they have infiltrated human society while looking human. French-Canadian investigative journalist Serge Monast said in 1994 that he had uncovered a NASA/military operation called Project Blue Beam which fits with what Werner von Braun predicted. Monast died of a 'heart attack' in 1996 the day after he was arrested and spent a night in prison. He was 51. He said Blue Beam was a plan to stage an alien invasion that would include religious figures beamed holographically into the sky as part of a global manipulation to usher in a 'new age' of worshipping what I would say is the Cult 'god' Yaldabaoth in a one-world religion. Fake holographic asteroids are also said to be part of the plan which again syncs with von Braun. How could you stage an illusory threat from asteroids unless they were holographic inserts? This is pretty straightforward given the advanced technology outside the public arena and the fact that our 'physical' reality is holographic anyway. Information fields would be projected and we would decode them into the illusion of a 'physical' asteroid. If they can sell a global 'pandemic' with a 'virus' that doesn't exist what will humans not believe if government and media tell them?

All this is particularly relevant as I write with the Pentagon planning to release in June, 2021, information about 'UFO sightings'. I have been following the UFO story since the early 1990s and the common theme throughout has been government and military denials and cover up. More recently, however, the Pentagon has suddenly become more talkative and apparently open with Air Force pilot radar images released of unexplained craft moving and changing direction at speeds well beyond anything believed possible with human technology. Then, in March, 2021, former Director of National Intelligence John Ratcliffe said a Pentagon report months later in June would reveal a great deal of information about UFO sightings unknown to the public. He said the report would have 'massive implications'. The order to do this was included bizarrely

in a $2.3 trillion 'coronavirus' relief and government funding bill passed by the Trump administration at the end of 2020. I would add some serious notes of caution here. I have been pointing out since the 1990s that the US military and intelligence networks have long had craft – 'flying saucers' or anti-gravity craft – which any observer would take to be extraterrestrial in origin. Keeping this knowledge from the public allows craft flown by *humans* to be perceived as alien visitations. I am not saying that 'aliens' do not exist. I would be the last one to say that, but we have to be streetwise here. President Ronald Reagan told the UN General Assembly in 1987: 'I occasionally think how quickly our differences worldwide would vanish if we were facing an alien threat from outside this world.' That's the idea. Unite against a common 'enemy' with a common purpose behind your 'saviour force' (the Cult) as this age-old technique of mass manipulation goes global.

Science moves this way ...

I could find only one other person who was discussing the simulation hypothesis publicly when I concluded it was real. This was Nick Bostrom, a Swedish-born philosopher at the University of Oxford, who has explored for many years the possibility that human reality is a computer simulation although his version and mine are not the same. Today the simulation and holographic reality hypothesis have increasingly entered the scientific mainstream. Well, the more open-minded mainstream, that is. Here are a few of the ever-gathering examples. American nuclear physicist Silas Beane led a team of physicists at the University of Bonn in Germany pursuing the question of whether we live in a simulation. They concluded that we probably do and it was likely based on a lattice of cubes. They found that cosmic rays align with that specific pattern. The team highlighted the Greisen–Zatsepin–Kuzmin (GZK) limit which refers to cosmic ray particle interaction with cosmic background radiation that creates an apparent boundary for cosmic ray particles. They say in a paper entitled 'Constraints on the Universe as a Numerical Simulation' that this 'pattern of constraint' is exactly what you

would find with a computer simulation. They also made the point that a simulation would create its own 'laws of physics' that would limit possibility. I've been making the same point for decades that the *perceived* laws of physics relate only to this reality, or what I would later call the simulation. When designers write codes to create computer and virtual reality games they are the equivalent of the laws of physics for that game. Players interact within the limitations laid out by the coding. In the same way those who wrote the codes for the simulation decided the laws of physics that would apply. These can be overridden by expanded states of consciousness, but not by those enslaved in only five-sense awareness where simulation codes rule. Overriding the codes is what people call 'miracles'. They are not. They are bypassing the encoded limits of the simulation. A population caught in simulation perception would have no idea that this was their plight. As the Bonn paper said: 'Like a prisoner in a pitch-black cell we would not be able to see the "walls" of our prison,' That's true if people remain mesmerised by the five senses. Open to expanded awareness and those walls become very clear. The main one is the speed of light.

American theoretical physicist James Gates is another who has explored the simulation question and found considerable evidence to support the idea. Gates was Professor of Physics at the University of Maryland, Director of The Center for String and Particle Theory, and on Barack Obama's Council of Advisors on Science and Technology. He and his team found *computer codes* of digital data embedded in the fabric of our reality. They relate to on-off electrical charges of 1 and 0 in the binary system used by computers. 'We have no idea what they are doing there', Gates said. They found within the energetic fabric mathematical sequences known as error-correcting codes or block codes that 'reboot' data to its original state or 'default settings' when something knocks it out of sync. Gates was asked if he had found a set of equations embedded in our reality indistinguishable from those that drive search engines and browsers and he said: 'That is correct.' Rich Terrile, director of the Centre for Evolutionary Computation and Automated Design at NASA's Jet

Propulsion Laboratory, has said publicly that he believes the Universe is a digital hologram that must have been created by a form of intelligence. I agree with that in every way. Waveform information is delivered electrically by the senses to the brain which constructs a *digital* holographic reality that we call the 'world'. This digital level of reality can be read by the esoteric art of numerology. Digital holograms are at the cutting edge of holographics today. We have digital technology everywhere designed to access and manipulate our digital level of perceived reality. Synthetic mRNA in 'Covid vaccines' has a digital component to manipulate the body's digital 'operating system'.

Reality is numbers

How many know that our reality can be broken down to numbers and codes that are the same as computer games? Max Tegmark, a physicist at the Massachusetts Institute of Technology (MIT), is the author of *Our Mathematical Universe* in which he lays out how reality can be entirely described by numbers and maths in the way that a video game is encoded with the 'physics' of computer games. Our world and computer virtual reality are essentially the same. Tegmark imagines the perceptions of characters in an advanced computer game when the graphics are so good they don't know they are in a game. They think they can bump into real objects (electromagnetic resistance in our reality), fall in love and feel emotions like excitement. When they began to study the apparently 'physical world' of the video game they would realise that everything was made of pixels (which have been found in our energetic reality as must be the case when on one level our world is digital). What computer game characters thought was physical 'stuff', Tegmark said, could actually be broken down into numbers:

> And we're exactly in this situation in our world. We look around and it doesn't seem that mathematical at all, but everything we see is made out of elementary particles like quarks and electrons. And what properties does an electron have? Does it have a smell or a colour or a texture? No! ... We physicists have come up with geeky names for [Electron] properties, like

electric charge, or spin, or lepton number, but the electron doesn't care what we call it, the properties are just numbers.

This is the illusory reality Gnostics were describing. This is the simulation. The A, C, G, and T codes of DNA have a binary value – A and C = 0 while G and T = 1. This has to be when the simulation is digital and the body must be digital to interact with it. Recurring mathematical sequences are encoded throughout reality and the body. They include the Fibonacci sequence in which the two previous numbers are added to get the next one, as in ... 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, etc. The sequence is encoded in the human face and body, proportions of animals, DNA, seed heads, pine cones, trees, shells, spiral galaxies, hurricanes and the number of petals in a flower. The list goes on and on. There are fractal patterns – a 'never-ending pattern that is infinitely complex and self-similar across all scales in the as above, so below, principle of holograms. These and other famous recurring geometrical and mathematical sequences such as Phi, Pi, Golden Mean, Golden Ratio and Golden Section are *computer codes* of the simulation. I had to laugh and give my head a shake the day I finished this book and it went into the production stage. I was sent an article in *Scientific American* published in April, 2021, with the headline 'Confirmed! We Live in a Simulation'. Two decades after I first said our reality is a simulation and the speed of light is it's outer limit the article suggested that we do live in a simulation and that the speed of light is its outer limit. I left school at 15 and never passed a major exam in my life while the writer was up to his eyes in qualifications. As I will explain in the final chapter *knowing* is far better than thinking and they come from very different sources. The article rightly connected the speed of light to the processing speed of the 'Matrix' and said what has been in my books all this time … 'If we are in a simulation, as it appears, then space is an abstract property written in code. It is not real'. No it's not and if we live in a simulation something created it and it wasn't *us*. 'That David Icke says we are manipulated by aliens' – he's crackers.'

Wow ...

The reality that humanity thinks is so real is an illusion. Politicians, governments, scientists, doctors, academics, law enforcement, media, school and university curriculums, on and on, are all founded on a world that *does not exist* except as a simulated prison cell. Is it such a stretch to accept that 'Covid' doesn't exist when our entire 'physical' reality doesn't exist? Revealed here is the knowledge kept under raps in the Cult networks of compartmentalised secrecy to control humanity's sense of reality by inducing the population to believe in a reality that's not real. If it wasn't so tragic in its experiential consequences the whole thing would be hysterically funny. None of this is new to Renegade Minds. Ancient Greek philosopher Plato (about 428 to about 347BC) was a major influence on Gnostic belief and he described the human plight thousands of years ago with his Allegory of the Cave. He told the symbolic story of prisoners living in a cave who had never been outside. They were chained and could only see one wall of the cave while behind them was a fire that they could not see. Figures walked past the fire casting shadows on the prisoners' wall and those moving shadows became their sense of reality. Some prisoners began to study the shadows and were considered experts on them (today's academics and scientists), but what they studied was only an illusion (today's academics and scientists). A prisoner escaped from the cave and saw reality as it really is. When he returned to report this revelation they didn't believe him, called him mad and threatened to kill him if he tried to set them free. Plato's tale is not only a brilliant analogy of the human plight and our illusory reality. It describes, too, the dynamics of the 'Covid' hoax. I have only skimmed the surface of these subjects here. The aim of this book is to crisply connect all essential dots to put what is happening today into its true context. All subject areas and their connections in this chapter are covered in great evidential detail in *Everything You Need To Know, But Have Never Been Told* and *The Answer*.

They say that bewildered people 'can't see the forest for the trees'. Humanity, however, can't see the forest for the *twigs*. The five senses

see only twigs while Renegade Minds can see the forest and it's the forest where the answers lie with the connections that reveals. Breaking free of perceptual programming so the forest can be seen is the way we turn all this around. Not breaking free is how humanity got into this mess. The situation may seem hopeless, but I promise you it's not. We are a perceptual heartbeat from paradise if only we knew.

CHAPTER TWELVE

Escaping Wetiko

Life is simply a vacation from the infinite
Dean Cavanagh

Renegade Minds weave the web of life and events and see common themes in the apparently random. They are always there if you look for them and their pursuit is aided by incredible synchronicity that comes when your mind is open rather than mesmerised by what it thinks it can see.

Infinite awareness is infinite possibility and the more of infinite possibility that we access the more becomes infinitely possible. That may be stating the apparently obvious, but it is a devastatingly-powerful fact that can set us free. We are a point of attention within an infinity of consciousness. The question is how much of that infinity do we choose to access? How much knowledge, insight, awareness, wisdom, do we want to connect with and explore? If your focus is only in the five senses you will be influenced by a fraction of infinite awareness. I mean a range so tiny that it gives new meaning to infinitesimal. Limitation of self-identity and a sense of the possible limit accordingly your range of consciousness. We are what we think we are. Life is what we think it is. The dream is the dreamer and the dreamer is the dream. Buddhist philosophy puts it this way: 'As a thing is viewed, so it appears.' Most humans live in the realm of touch, taste, see, hear, and smell and that's the limit of their sense of the possible and sense of self. Many will follow a religion and speak of a God in his heaven, but their lives are still

dominated by the five senses in their perceptions and actions. The five senses become the arbiter of everything. When that happens all except a smear of infinity is sealed away from influence by the rigid, unyielding, reality bubbles that are the five-sense human or Phantom Self. Archon Cult methodology is to isolate consciousness within five-sense reality – the simulation – and then program that consciousness with a sense of self and the world through a deluge of life-long information designed to instil the desired perception that allows global control. Efforts to do this have increased dramatically with identity politics as identity bubbles are squeezed into the minutiae of five-sense detail which disconnect people even more profoundly from the infinite 'I'.

Five-sense focus and self-identity are like a firewall that limits access to the infinite realms. You only perceive one radio or television station and no other. We'll take that literally for a moment. Imagine a vast array of stations giving different information and angles on reality, but you only ever listen to one. Here we have the human plight in which the population is overwhelmingly confined to CultFM. This relates only to the frequency range of CultFM and limits perception and insight to that band – limits *possibility* to that band. It means you are connecting with an almost imperceptibly minuscule range of possibility and creative potential within the infinite Field. It's a world where everything seems apart from everything else and where synchronicity is rare. Synchronicity is defined in the dictionary as 'the happening by chance of two or more related or similar events at the same time'. Use of 'by chance' betrays a complete misunderstanding of reality. Synchronicity is not 'by chance'. As people open their minds, or 'awaken' to use the term, they notice more and more coincidences in their lives, bits of 'luck', apparently miraculous happenings that put them in the right place at the right time with the right people. Days become peppered with 'fancy meeting you here' and 'what are the chances of that?' My entire life has been lived like this and ever more so since my own colossal awakening in 1990 and 91 which transformed my sense of reality. Synchronicity is not 'by chance'; it is by accessing expanded

realms of possibility which allow expanded potential for manifestation. People broadcasting the same vibe from the same openness of mind tend to be drawn 'by chance' to each other through what I call frequency magnetism and it's not only people. In the last more than 30 years incredible synchronicity has also led me through the Cult maze to information in so many forms and to crucial personal experiences. These 'coincidences' have allowed me to put the puzzle pieces together across an enormous array of subjects and situations. Those who have breached the bubble of five-sense reality will know exactly what I mean and this escape from the perceptual prison cell is open to everyone whenever they make that choice. This may appear super-human when compared with the limitations of 'human', but it's really our natural state. 'Human' as currently experienced is consciousness in an unnatural state of induced separation from the infinity of the whole. I'll come to how this transformation into unity can be made when I have described in more detail the force that holds humanity in servitude by denying this access to infinite self.

The Wetiko factor

I have been talking and writing for decades about the way five-sense mind is systematically barricaded from expanded awareness. I have used the analogy of a computer (five-sense mind) and someone at the keyboard (expanded awareness). Interaction between the computer and the operator is symbolic of the interaction between five-sense mind and expanded awareness. The computer directly experiences the Internet and the operator experiences the Internet via the computer which is how it's supposed to be – the two working as one. Archons seek to control that point where the operator connects with the computer to stop that interaction (Fig 20). Now the operator is banging the keyboard and clicking the mouse, but the computer is not responding and this happens when the computer is taken over – *possessed* – by an appropriately-named computer 'virus'. The operator has lost all influence over the computer which goes its own way making decisions under the control of the 'virus'. I have

just described the dynamic through which the force known to Gnostics as Yaldabaoth and Archons disconnects five-sense mind from expanded awareness to imprison humanity in perceptual servitude.

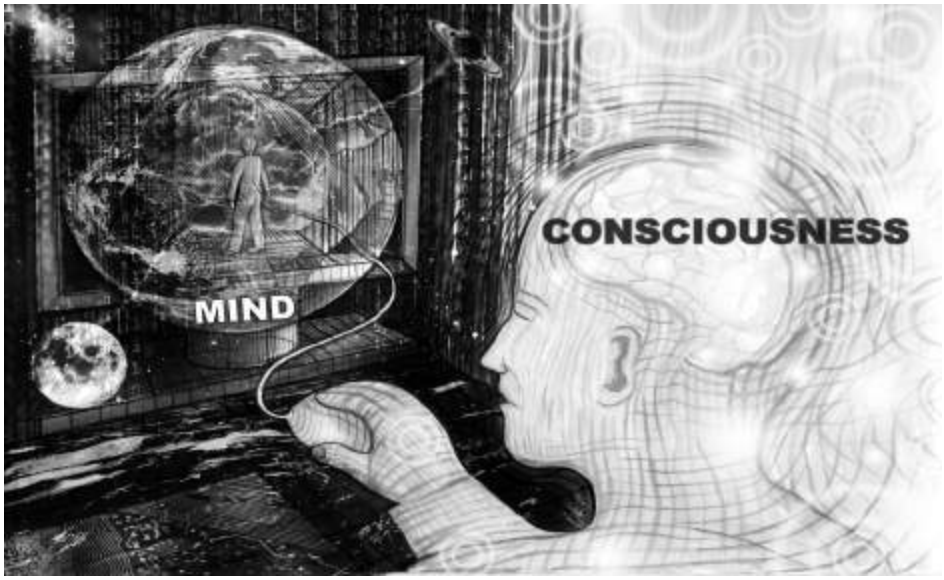

Figure 20: The mind 'virus' I have been writing about for decades seeks to isolate five-sense mind (the computer) from the true 'I'. (Image by Neil Hague).

About a year ago I came across a Native American concept of Wetiko which describes precisely the same phenomenon. Wetiko is the spelling used by the Cree and there are other versions including wintiko and windigo used by other tribal groups. They spell the name with lower case, but I see Wetiko as a proper noun as with Archons and prefer a capital. I first saw an article about Wetiko by writer and researcher Paul Levy which so synced with what I had been writing about the computer/operator disconnection and later the Archons. I then read his book, the fascinating *Dispelling Wetiko, Breaking the Spell of Evil*. The parallels between what I had concluded long before and the Native American concept of Wetiko were so clear and obvious that it was almost funny. For Wetiko see the Gnostic Archons for sure and the Jinn, the Predators, and every other name for a force of evil, inversion and chaos. Wetiko is the Native American name for the force that divides the computer from

the operator (Fig 21). Indigenous author Jack D. Forbes, a founder of the Native American movement in the 1960s, wrote another book about Wetiko entitled *Columbus And Other Cannibals – The Wetiko Disease of Exploitation, Imperialism, and Terrorism* which I also read. Forbes says that Wetiko refers to an evil person or spirit 'who terrorizes other creatures by means of terrible acts, including cannibalism'. Zulu shaman Credo Mutwa told me that African accounts tell how cannibalism was brought into the world by the Chitauri 'gods' – another manifestation of Wetiko. The distinction between 'evil person or spirit' relates to Archons/Wetiko possessing a human or acting as pure consciousness. Wetiko is said to be a sickness of the soul or spirit and a state of being that takes but gives nothing back – the Cult and its operatives perfectly described. Black Hawk, a Native American war leader defending their lands from confiscation, said European invaders had 'poisoned hearts' – Wetiko hearts – and that this would spread to native societies. Mention of the heart is very significant as we shall shortly see. Forbes writes: 'Tragically, the history of the world for the past 2,000 years is, in great part, the story of the epidemiology of the wetiko disease.' Yes, and much longer. Forbes is correct when he says: 'The wetikos destroyed Egypt and Babylon and Athens and Rome and Tenochtitlan [capital of the Aztec empire] and perhaps now they will destroy the entire earth.' Evil, he said, is the number one export of a Wetiko culture – see its globalisation with 'Covid'. Constant war, mass murder, suffering of all kinds, child abuse, Satanism, torture and human sacrifice are all expressions of Wetiko and the Wetiko possessed. The world is Wetiko made manifest, *but it doesn't have to be*. There is a way out of this even now.

Figure 21: The mind 'virus' is known to Native Americans as 'Wetiko'. (Image by Neil Hague).

Cult of Wetiko

Wetiko is the Yaldabaoth frequency distortion that seeks to attach to human consciousness and absorb it into its own. Once this connection is made Wetiko can drive the perceptions of the target which they believe to be coming from their own mind. All the horrors of history and today from mass killers to Satanists, paedophiles like Jeffrey Epstein and other psychopaths, are the embodiment of Wetiko and express its state of being in all its grotesqueness. The Cult is Wetiko incarnate, Yaldabaoth incarnate, and it seeks to facilitate Wetiko assimilation of humanity in totality into its distortion by manipulating the population into low frequency states that match its own. Paul Levy writes: 'Holographically enforced within the psyche of every human being the wetiko virus pervades and underlies the entire field of consciousness, and can therefore potentially manifest through any one of us at any moment if we are not mindful.' The 'Covid' hoax has achieved this with many people, but others have not fallen into Wetiko's frequency lair. Players in the 'Covid' human catastrophe including Gates, Schwab, Tedros, Fauci, Whitty, Vallance, Johnson, Hancock, Ferguson, Drosten, and all the rest, including the psychopath psychologists, are expressions of Wetiko. This is why

they have no compassion or empathy and no emotional consequence for what they do that would make them stop doing it. Observe all the people who support the psychopaths in authority against the Pushbackers despite the damaging impact the psychopaths have on their own lives and their family's lives. You are again looking at Wetiko possession which prevents them seeing through the lies to the obvious scam going on. *Why can't they see it?* Wetiko won't let them see it. The perceptual divide that has now become a chasm is between the Wetikoed and the non-Wetikoed.

Paul Levy describes Wetiko in the same way that I have long described the Archontic force. They are the same distorted consciousness operating across dimensions of reality: '… the subtle body of wetiko is not located in the third dimension of space and time, literally existing in another dimension … it is able to affect ordinary lives by mysteriously interpenetrating into our three-dimensional world.' Wetiko does this through its incarnate representatives in the Cult and by weaving itself into The Field which on our level of reality is the electromagnetic information field of the simulation or Matrix. More than that, the simulation *is* Wetiko / Yaldabaoth. Caleb Scharf, Director of Astrobiology at Columbia University, has speculated that 'alien life' could be so advanced that it has transcribed itself into the quantum realm to become what we call physics. He said intelligence indistinguishable from the fabric of the Universe would solve many of its greatest mysteries:

> Perhaps hyper-advanced life isn't just external. Perhaps it's already all around. It is embedded in what we perceive to be physics itself, from the root behaviour of particles and fields to the phenomena of complexity and emergence ... In other words, life might not just be in the equations. It might BE the equations [My emphasis].

Scharf said it is possible that 'we don't recognise advanced life because it forms an integral and unsuspicious part of what we've considered to be the natural world'. I agree. Wetiko/Yaldabaoth *is* the simulation. We are literally in the body of the beast. But that doesn't mean it has to control us. We all have the power to overcome Wetiko

influence and the Cult knows that. I doubt it sleeps too well because it knows that.

Which Field?

This, I suggest, is how it all works. There are two Fields. One is the fierce electromagnetic light of the Matrix within the speed of light; the other is the 'watery light' of The Field beyond the walls of the Matrix that connects with the Great Infinity. Five-sense mind and the decoding systems of the body attach us to the Field of Matrix light. They have to or we could not experience this reality. Five-sense mind sees only the Matrix Field of information while our expanded consciousness is part of the Infinity Field. When we open our minds, and most importantly our hearts, to the Infinity Field we have a mission control which gives us an expanded perspective, a road map, to understand the nature of the five-sense world. If we are isolated only in five-sense mind there is no mission control. We're on our own trying to understand a world that's constantly feeding us information to ensure we do not understand. People in this state can feel 'lost' and bewildered with no direction or radar. You can see ever more clearly those who are influenced by the Fields of Big Infinity or little five-sense mind simply by their views and behaviour with regard to the 'Covid' hoax. We have had this division throughout known human history with the mass of the people on one side and individuals who could see and intuit beyond the walls of the simulation – Plato's prisoner who broke out of the cave and saw reality for what it is. Such people have always been targeted by Wetiko/Archon-possessed authority, burned at the stake or demonised as mad, bad and dangerous. The Cult today and its global network of 'anti-hate', 'anti-fascist' Woke groups are all expressions of Wetiko attacking those exposing the conspiracy, 'Covid' lies and the 'vaccine' agenda.

Woke as a whole is Wetiko which explains its black and white mentality and how at one it is with the Wetiko-possessed Cult. Paul Levy said: 'To be in this paradigm is to still be under the thrall of a two-valued logic – where things are either true or false – of a

wetikoized mind.' Wetiko consciousness is in a permanent rage, therefore so is Woke, and then there is Woke inversion and contradiction. 'Anti-fascists' act like fascists because fascists *and* 'anti-fascists' are both Wetiko at work. Political parties act the same while claiming to be different for the same reason. Secret society and satanic rituals are attaching initiates to Wetiko and the cold, ruthless, psychopathic mentality that secures the positions of power all over the world is Wetiko. Reframing 'training programmes' have the same cumulative effect of attaching Wetiko and we have their graduates described as automatons and robots with a cold, psychopathic, uncaring demeanour. They are all traits of Wetiko possession and look how many times they have been described in this book and elsewhere with regard to personnel behind 'Covid' including the police and medical profession. Climbing the greasy pole in any profession in a Wetiko society requires traits of Wetiko to get there and that is particularly true of politics which is not about fair competition and pre-eminence of ideas. It is founded on how many backs you can stab and arses you can lick. This culminated in the global 'Covid' coordination between the Wetiko possessed who pulled it off in all the different countries without a trace of empathy and compassion for their impact on humans. Our sight sense can see only holographic form and not the Field which connects holographic form. Therefore we perceive 'physical' objects with 'space' in between. In fact that 'space' is energy/consciousness operating on multiple frequencies. One of them is Wetiko and that connects the Cult psychopaths, those who submit to the psychopaths, and those who serve the psychopaths in the media operations of the world. Wetiko is Gates. Wetiko is the mask-wearing submissive. Wetiko is the fake journalist and 'fact-checker'. The Wetiko Field is coordinating the whole thing. Psychopaths, gofers, media operatives, 'anti-hate' hate groups, 'fact-checkers' and submissive people work as one unit *even without human coordination* because they are attached to the *same* Field which is organising it all (Fig 22). Paul Levy is here describing how Wetiko-possessed people are drawn together and refuse to let any information breach their rigid

perceptions. He was writing long before 'Covid', but I think you will recognise followers of the 'Covid' religion *oh just a little bit*:

> People who are channelling the vibratory frequency of wetiko align with each other through psychic resonance to reinforce their unspoken shared agreement so as to uphold their deranged view of reality. Once an unconscious content takes possession of certain individuals, it irresistibly draws them together by mutual attraction and knits them into groups tied together by their shared madness that can easily swell into an avalanche of insanity.
>
> A psychic epidemic is a closed system, which is to say that it is insular and not open to any new information or informing influences from the outside world which contradict its fixed, limited, and limiting perspective.

There we have the Woke mind and the 'Covid' mind. Compatible resonance draws the awakening together, too, which is clearly happening today.

Figure 22: The Wetiko Field from which the Cult pyramid and its personnel are made manifest. (Image by Neil Hague).

Spiritual servitude

Wetiko doesn't care about humans. It's not human; it just possesses humans for its own ends and the effect (depending on the scale of

possession) can be anything from extreme psychopathy to unquestioning obedience. Wetiko's worst nightmare is for human consciousness to expand beyond the simulation. Everything is focussed on stopping that happening through control of information, thus perception, thus frequency. The 'education system', media, science, medicine, academia, are all geared to maintaining humanity in five-sense servitude as is the constant stimulation of low-vibrational mental and emotional states (see 'Covid'). Wetiko seeks to dominate those subconscious spaces between five-sense perception and expanded consciousness where the computer meets the operator. From these subconscious hiding places Wetiko speaks to us to trigger urges and desires that we take to be our own and manipulate us into anything from low-vibrational to psychopathic states. Remember how Islam describes the Jinn as invisible tricksters that 'whisper' and confuse. Wetiko is the origin of the 'trickster god' theme that you find in cultures all over the world. Jinn, like the Archons, are Wetiko which is terrified of humans awakening and reconnecting with our true self for then its energy source has gone. With that the feedback loop breaks between Wetiko and human perception that provides the energetic momentum on which its very existence depends as a force of evil. Humans are both its target and its source of survival, but only if we are operating in low-vibrational states of fear, hate, depression and the background anxiety that most people suffer. We are Wetiko's target because we are its key to survival. It needs us, not the other way round. Paul Levy writes:

> A vampire has no intrinsic, independent, substantial existence in its own right; it only exists in relation to us. The pathogenic, vampiric mind-parasite called wetiko is nothing in itself – not being able to exist from its own side – yet it has a 'virtual reality' such that it can potentially destroy our species …
>
> …The fact that a vampire is not reflected by a mirror can also mean that what we need to see is that there's nothing, no-thing to see, other than ourselves. The fact that wetiko is the expression of something inside of us means that the cure for wetiko is with us as well. The critical issue is finding this cure within us and then putting it into effect.

Evil begets evil because if evil does not constantly expand and find new sources of energetic sustenance its evil, its *distortion*, dies with the assimilation into balance and harmony. Love is the garlic to Wetiko's vampire. Evil, the absence of love, cannot exist in the presence of love. I think I see a way out of here. I have emphasised so many times over the decades that the Archons/Wetiko and their Cult are not all powerful. *They are not*. I don't care how it looks even now *they are not*. I have not called them little boys in short trousers for effect. I have said it because it is true. Wetiko's insatiable desire for power over others is not a sign of its omnipotence, but its insecurity. Paul Levy writes: 'Due to the primal fear which ultimately drives it and which it is driven to cultivate, wetiko's body politic has an intrinsic and insistent need for centralising power and control so as to create imagined safety for itself.' *Yeeeeeees!* Exactly! Why does Wetiko want humans in an ongoing state of fear? Wetiko itself *is* fear and it is petrified of love. As evil is an absence of love, so love is an absence of fear. Love conquers all and *especially* Wetiko which *is* fear. Wetiko brought fear into the world when it wasn't here before. *Fear* was the 'fall', the fall into low-frequency ignorance and illusion – fear is **F**alse **E**motion **A**ppearing **R**eal. The simulation is driven and energised by fear because Wetiko/Yaldabaoth (fear) *are* the simulation. Fear is the absence of love and Wetiko is the absence of love.

Wetiko today

We can now view current events from this level of perspective. The 'Covid' hoax has generated momentous amounts of ongoing fear, anxiety, depression and despair which have empowered Wetiko. No wonder people like Gates have been the instigators when they are Wetiko incarnate and exhibit every trait of Wetiko in the extreme. See how cold and unemotional these people are like Gates and his cronies, how dead of eye they are. That's Wetiko. Sabbatians are Wetiko and everything they control including the World Health Organization, Big Pharma and the 'vaccine' makers, national 'health'

hierarchies, corporate media, Silicon Valley, the banking system, and the United Nations with its planned transformation into world government. All are controlled and possessed by the Wetiko distortion into distorting human society in its image. We are with this knowledge at the gateway to understanding the world. Divisions of race, culture, creed and sexuality are diversions to hide the real division between those possessed and influenced by Wetiko and those that are not. The 'Covid' hoax has brought both clearly into view. Human behaviour is not about race. Tyrants and dictatorships come in all colours and creeds. What unites the US president bombing the innocent and an African tribe committing genocide against another as in Rwanda? What unites them? *Wetiko*. All wars are Wetiko, all genocide is Wetiko, all hunger over centuries in a world of plenty is Wetiko. Children going to bed hungry, including in the West, is Wetiko. Cult-generated Woke racial divisions that focus on the body are designed to obscure the reality that divisions in behaviour are manifestations of mind, not body. Obsession with body identity and group judgement is a means to divert attention from the real source of behaviour – mind and perception. Conflict sown by the Woke both within themselves and with their target groups are Wetiko providing lunch for itself through still more agents of the division, chaos, and fear on which it feeds. The Cult is seeking to assimilate the entirety of humanity and all children and young people into the Wetiko frequency by manipulating them into states of fear and despair. Witness all the suicide and psychological unravelling since the spring of 2020. Wetiko psychopaths want to impose a state of unquestioning obedience to authority which is no more than a conduit for Wetiko to enforce its will and assimilate humanity into itself. It needs us to believe that resistance is futile when it fears resistance and even more so the game-changing non-cooperation with its impositions. It can use violent resistance for its benefit. Violent impositions and violent resistance are *both* Wetiko. The Power of Love with its Power of No will sweep Wetiko from our world. Wetiko and its Cult know that. They just don't want us to know.

AI Wetiko

This brings me to AI or artificial intelligence and something else Wetikos don't want us to know. What is AI *really*? I know about computer code algorithms and AI that learns from data input. These, however, are more diversions, the expeditionary force, for the real AI that they want to connect to the human brain as promoted by Silicon Valley Wetikos like Kurzweil. What is this AI? It is the frequency of *Wetiko*, the frequency of the Archons. The connection of AI to the human brain is the connection of the Wetiko frequency to create a Wetiko hive mind and complete the job of assimilation. The hive mind is planned to be controlled from Israel and China which are both 100 percent owned by Wetiko Sabbatians. The assimilation process has been going on minute by minute in the 'smart' era which fused with the 'Covid' era. We are told that social media is scrambling the minds of the young and changing their personality. This is true, but what is social media? Look more deeply at how it works, how it creates divisions and conflict, the hostility and cruelty, the targeting of people until they are destroyed. That's Wetiko. Social media is manipulated to tune people to the Wetiko frequency with all the emotional exploitation tricks employed by platforms like Facebook and its Wetiko front man, Zuckerberg. Facebook's Instagram announced a new platform for children to overcome a legal bar on them using the main site. This is more Wetiko exploitation and manipulation of kids. Amnesty International likened the plan to foxes offering to guard the henhouse and said it was incompatible with human rights. Since when did Wetiko or Zuckerberg (I repeat myself) care about that? Would Brin and Page at Google, Wojcicki at YouTube, Bezos at Amazon and whoever the hell runs Twitter act as they do if they were not channelling Wetiko? Would those who are developing technologies for no other reason than human control? How about those designing and selling technologies to kill people and Big Pharma drug and 'vaccine' producers who know they will end or devastate lives? Quite a thought for these people to consider is that if you are Wetiko in a human life you are Wetiko on the 'other side' unless your frequency

changes and that can only change by a change of perception which becomes a change of behaviour. Where Gates is going does not bear thinking about although perhaps that's exactly where he wants to go. Either way, that's where he's going. His frequency will make it so.

The frequency lair

I have been saying for a long time that a big part of the addiction to smartphones and devices is that a frequency is coming off them that entraps the mind. People spend ages on their phones and sometimes even a minute or so after they put them down they pick them up again and it all repeats. 'Covid' lockdowns will have increased this addiction a million times for obvious reasons. Addictions to alcohol overindulgence and drugs are another way that Wetiko entraps consciousness to attach to its own. Both are symptoms of low-vibrational psychological distress which alcoholism and drug addiction further compound. Do we think it's really a coincidence that access to them is made so easy while potions that can take people into realms beyond the simulation are banned and illegal? I have explored smartphone addiction in other books, the scale is mind-blowing, and that level of addiction does not come without help. Tech companies that make these phones are Wetiko and they will have no qualms about destroying the minds of children. We are seeing again with these companies the Wetiko perceptual combination of psychopathic enforcers and weak and meek unquestioning compliance by the rank and file.

The global Smart Grid is the Wetiko Grid and it is crucial to complete the Cult endgame. The simulation is radiation and we are being deluged with technological radiation on a devastating scale. Wetiko frauds like Elon Musk serve Cult interests while occasionally criticising them to maintain his street-cred. 5G and other forms of Wi-Fi are being directed at the earth from space on a volume and scale that goes on increasing by the day. Elon Musk's (officially) SpaceX Starlink project is in the process of putting tens of thousands of satellites in low orbit to cover every inch of the planet with 5G and other Wi-Fi to create Kurzweil's global 'cloud' to which the

human mind is planned to be attached very soon. SpaceX has approval to operate 12,000 satellites with more than 1,300 launched at the time of writing and applications filed for *30,000* more. Other operators in the Wi-Fi, 5G, low-orbit satellite market include OneWeb (UK), Telesat (Canada), and AST & Science (US). Musk tells us that AI could be the end of humanity and then launches a company called Neuralink to connect the human brain to computers. Musk's (in theory) Tesla company is building electric cars and the driverless vehicles of the smart control grid. As frauds and bullshitters go Elon Musk in my opinion is Major League.

5G and technological radiation in general are destructive to human health, genetics and psychology and increasing the strength of artificial radiation underpins the five-sense perceptual bubbles which are themselves expressions of radiation or electromagnetism. Freedom activist John Whitehead was so right with his 'databit by databit, we are building our own electronic concentration camps'. The Smart Grid and 5G is a means to control the human mind and infuse perceptual information into The Field to influence anyone in sync with its frequency. You can change perception and behaviour en masse if you can manipulate the population into those levels of frequency and this is happening all around us today. The arrogance of Musk and his fellow Cult operatives knows no bounds in the way that we see with Gates. Musk's satellites are so many in number already they are changing the night sky when viewed from Earth. The astronomy community has complained about this and they have seen nothing yet. Some consequences of Musk's Wetiko hubris include: Radiation; visible pollution of the night sky; interference with astronomy and meteorology; ground and water pollution from intensive use of increasingly many spaceports; accumulating space debris; continual deorbiting and burning up of aging satellites, polluting the atmosphere with toxic dust and smoke; and ever-increasing likelihood of collisions. A collective public open letter of complaint to Musk said:

We are writing to you … because SpaceX is in process of surrounding the Earth with a network of thousands of satellites whose very purpose is to irradiate every square inch of the

Earth. SpaceX, like everyone else, is treating the radiation as if it were not there. As if the mitochondria in our cells do not depend on electrons moving undisturbed from the food we digest to the oxygen we breathe.

As if our nervous systems and our hearts are not subject to radio frequency interference like any piece of electronic equipment. As if the cancer, diabetes, and heart disease that now afflict a majority of the Earth's population are not metabolic diseases that result from interference with our cellular machinery. As if insects everywhere, and the birds and animals that eat them, are not starving to death as a result.

People like Musk and Gates believe in their limitless Wetiko arrogance that they can do whatever they like to the world because they own it. Consequences for humanity are irrelevant. It's absolutely time that we stopped taking this shit from these self-styled masters of the Earth when you consider where this is going.

Why is the Cult so anti-human?

I hear this question often: Why would they do this when it will affect them, too? Ah, but will it? Who is this *them*? Forget their bodies. They are just vehicles for Wetiko consciousness. When you break it all down to the foundations we are looking at a state of severely distorted consciousness targeting another state of consciousness for assimilation. The rest is detail. The simulation is the fly-trap in which unique sensations of the five senses create a cycle of addiction called reincarnation. Renegade Minds see that everything which happens in our reality is a smaller version of the whole picture in line with the holographic principle. Addiction to the radiation of smart technology is a smaller version of addiction to the whole simulation. Connecting the body/brain to AI is taking that addiction on a giant step further to total ongoing control by assimilating human incarnate consciousness into Wetiko. I have watched during the 'Covid' hoax how many are becoming ever more profoundly attached to Wetiko's perceptual calling cards of aggressive response to any other point of view ('There is no other god but me'), psychopathic lack of compassion and empathy, and servile submission to the narrative and will of authority. Wetiko is the psychopaths *and* subservience to psychopaths. The Cult of Wetiko is

so anti-human because it is *not* human. It embarked on a mission to destroy human by targeting everything that it means to be human and to survive as human. 'Covid' is not the end, just a means to an end. The Cult with its Wetiko consciousness is seeking to change Earth systems, including the atmosphere, to suit them, not humans. The gathering bombardment of 5G alone from ground and space is dramatically changing The Field with which the five senses interact. There is so much more to come if we sit on our hands and hope it will all go away. It is not meant to go away. It is meant to get ever more extreme and we need to face that while we still can – just.

Carbon dioxide is the gas of life. Without that human is over. Kaput, gone, history. No natural world, no human. The Cult has created a cock and bull story about carbon dioxide and climate change to justify its reduction to the point where Gates and the ignoramus Biden 'climate chief' John Kerry want to suck it out of the atmosphere. Kerry wants to do this because his master Gates does. Wetikos have made the gas of life a demon with the usual support from the Wokers of Extinction Rebellion and similar organisations and the bewildered puppet-child that is Greta Thunberg who was put on the world stage by Klaus Schwab and the World Economic Forum. The name Extinction Rebellion is both ironic and as always Wetiko inversion. The gas that we need to survive must be reduced to save us from extinction. The most basic need of human is oxygen and we now have billions walking around in face nappies depriving body and brain of this essential requirement of human existence. More than that 5G at 60 gigahertz interacts with the oxygen molecule to reduce the amount of oxygen the body can absorb into the bloodstream. The obvious knock-on consequences of that for respiratory and cognitive problems and life itself need no further explanation. Psychopaths like Musk are assembling a global system of satellites to deluge the human atmosphere with this insanity. The man should be in jail. Here we have two most basic of human needs, oxygen and carbon dioxide, being dismantled.

Two others, water and food, are getting similar treatment with the United Nations Agendas 21 and 2030 – the Great Reset – planning to

centrally control all water and food supplies. People will not even own rain water that falls on their land. Food is affected at the most basic level by reducing carbon dioxide. We have genetic modification or GMO infiltrating the food chain on a mass scale, pesticides and herbicides polluting the air and destroying the soil. Freshwater fish that provide livelihoods for 60 million people and feed hundreds of millions worldwide are being 'pushed to the brink' according the conservationists while climate change is the only focus. Now we have Gates and Schwab wanting to dispense with current food sources all together and replace them with a synthetic version which the Wetiko Cult would control in terms of production and who eats and who doesn't. We have been on the Totalitarian Tiptoe to this for more than 60 years as food has become ever more processed and full of chemical shite to the point today when it's not natural food at all. As Dr Tom Cowan says: 'If it has a label don't eat it.' Bill Gates is now the biggest owner of farmland in the United States and he does nothing without an ulterior motive involving the Cult. Klaus Schwab wrote: 'To feed the world in the next 50 years we will need to produce as much food as was produced in the last 10,000 years … food security will only be achieved, however, if regulations on genetically modified foods are adapted to reflect the reality that gene editing offers a precise, efficient and safe method of improving crops.' Liar. People and the world are being targeted with aluminium through vaccines, chemtrails, food, drink cans, and endless other sources when aluminium has been linked to many health issues including dementia which is increasing year after year. Insects, bees and wildlife essential to the food chain are being deleted by pesticides, herbicides and radiation which 5G is dramatically increasing with 6G and 7G to come. The pollinating bee population is being devastated while wildlife including birds, dolphins and whales are having their natural radar blocked by the effects of ever-increasing radiation. In the summer windscreens used to be splattered with insects so numerous were they. It doesn't happen now. Where have they gone?

Synthetic everything

The Cult is introducing genetically-modified versions of trees, plants and insects including a Gates-funded project to unleash hundreds of millions of genetically-modified, lab-altered and patented male mosquitoes to mate with wild mosquitoes and induce genetic flaws that cause them to die out. Clinically-insane Gates-funded Japanese researchers have developed mosquitos that spread vaccine and are dubbed 'flying vaccinators'. Gates is funding the modification of weather patterns in part to sell the myth that this is caused by carbon dioxide and he's funding geoengineering of the skies to change the atmosphere. Some of this came to light with the Gates-backed plan to release tonnes of chalk into the atmosphere to 'deflect the Sun and cool the planet'. Funny how they do this while the heating effect of the Sun is not factored into climate projections focussed on carbon dioxide. The reason is that they want to reduce carbon dioxide (so don't mention the Sun), but at the same time they do want to reduce the impact of the Sun which is so essential to human life and health. I have mentioned the sun-cholesterol-vitamin D connection as they demonise the Sun with warnings about skin cancer (caused by the chemicals in sun cream they tell you to splash on). They come from the other end of the process with statin drugs to reduce cholesterol that turns sunlight into vitamin D. A lack of vitamin D leads to a long list of health effects and how vitamin D levels must have fallen with people confined to their homes over 'Covid'. Gates is funding other forms of geoengineering and most importantly chemtrails which are dropping heavy metals, aluminium and self-replicating nanotechnology onto the Earth which is killing the natural world. See *Everything You Need To Know, But Have Never Been Told* for the detailed background to this.

Every human system is being targeted for deletion by a force that's not human. The Wetiko Cult has embarked on the process of transforming the human body from biological to synthetic biological as I have explained. Biological is being replaced by the artificial and synthetic – Archontic 'countermimicry' – right across human society. The plan eventually is to dispense with the human body altogether

and absorb human consciousness – which it wouldn't really be by then – into cyberspace (the simulation which is Wetiko/Yaldabaoth). Preparations for that are already happening if people would care to look. The alternative media rightly warns about globalism and 'the globalists', but this is far bigger than that and represents the end of the human race as we know it. The 'bad copy' of prime reality that Gnostics describe was a bad copy of harmony, wonder and beauty to start with before Wetiko/Yaldabaoth set out to change the simulated 'copy' into something very different. The process was slow to start with. Entrapped humans in the simulation timeline were not technologically aware and they had to be brought up to intellectual speed while being suppressed spiritually to the point where they could build their own prison while having no idea they were doing so. We have now reached that stage where technological intellect has the potential to destroy us and that's why events are moving so fast. Central American shaman Don Juan Matus said:

> Think for a moment, and tell me how you would explain the contradictions between the intelligence of man the engineer and the stupidity of his systems of belief, or the stupidity of his contradictory behaviour. Sorcerers believe that the predators have given us our systems of beliefs, our ideas of good and evil; our social mores. They are the ones who set up our dreams of success or failure. They have given us covetousness, greed, and cowardice. It is the predator who makes us complacent, routinary, and egomaniacal.
>
> In order to keep us obedient and meek and weak, the predators engaged themselves in a stupendous manoeuvre – stupendous, of course, from the point of view of a fighting strategist; a horrendous manoeuvre from the point of those who suffer it. They gave us their mind. The predators' mind is baroque, contradictory, morose, filled with the fear of being discovered any minute now.

For 'predators' see Wetiko, Archons, Yaldabaoth, Jinn, and all the other versions of the same phenomenon in cultures and religions all over the world. The theme is always the same because it's true and it's real. We have reached the point where we have to deal with it. The question is – how?

Don't fight – walk away

I thought I'd use a controversial subheading to get things moving in terms of our response to global fascism. What do you mean 'don't fight'? What do you mean 'walk away'? We've got to fight. We can't walk away. Well, it depends what we mean by fight and walk away. If fighting means physical combat we are playing Wetiko's game and falling for its trap. It wants us to get angry, aggressive, and direct hate and hostility at the enemy we think we must fight. Every war, every battle, every conflict, has been fought with Wetiko leading both sides. It's what it does. Wetiko wants a fight, anywhere, any place. Just hit me, son, so I can hit you back. Wetiko hits Wetiko and Wetiko hits Wetiko in return. I am very forthright as you can see in exposing Wetikos of the Cult, but I don't hate them. I refuse to hate them. It's what they want. What you hate you become. What you *fight* you become. Wokers, 'anti-haters' and 'anti-fascists' prove this every time they reach for their keyboards or don their balaclavas. By walk away I mean to disengage from Wetiko which includes ceasing to cooperate with its tyranny. Paul Levy says of Wetiko:

> The way to 'defeat' evil is not to try to destroy it (for then, in playing evil's game, we have already lost), but rather, to find the invulnerable place within ourselves where evil is unable to vanquish us – this is to truly 'win' our battle with evil.

Wetiko is everywhere in human society and it's been on steroids since the 'Covid' hoax. Every shouting match over wearing masks has Wetiko wearing a mask and Wetiko not wearing one. It's an electrical circuit of push and resist, push and resist, with Wetiko pushing *and* resisting. Each polarity is Wetiko empowering itself. Dictionary definitions of 'resist' include 'opposing, refusing to accept or comply with' and the word to focus on is 'opposing'. What form does this take – setting police cars alight or 'refusing to accept or comply with'? The former is Wetiko opposing Wetiko while the other points the way forward. This is the difference between those aggressively demanding that government fascism must be obeyed who stand in stark contrast to the great majority of Pushbackers. We saw this clearly with a march by thousands of Pushbackers against lockdown in London followed days later by a Woker-hijacked

protest in Bristol in which police cars were set on fire. Masks were virtually absent in London and widespread in Bristol. Wetiko wants lockdown on every level of society and infuses its aggression to police it through its unknowing stooges. Lockdown protesters are the ones with the smiling faces and the hugs, The two blatantly obvious states of being – getting more obvious by the day – are the result of Wokers and their like becoming ever more influenced by the simulation Field of Wetiko and Pushbackers ever more influenced by The Field of a far higher vibration beyond the simulation. Wetiko can't invade the heart which is where most lockdown opponents are coming from. It's the heart that allows them to see through the lies to the truth in ways I will be highlighting.

Renegade Minds know that calmness is the place from which wisdom comes. You won't find wisdom in a hissing fit and wisdom is what we need in abundance right now. Calmness is not weakness – you don't have to scream at the top of your voice to be strong. Calmness is indeed a sign of strength. 'No' means I'm not doing it. *NOOOO!!!* doesn't mean you're not doing it even more. Volume does not advance 'No – I'm not doing it'. You are just not doing it. Wetiko possessed and influenced don't know how to deal with that. Wetiko wants a fight and we should not give it one. What it needs more than anything is our *cooperation* and we should not give that either. Mass rallies and marches are great in that they are a visual representation of feeling, but if it ends there they are irrelevant. You demand that Wetikos act differently? Well, they're not going to are they? They are Wetikos. We don't need to waste our time demanding that something doesn't happen when that will make no difference. We need to delete the means that *allows* it to happen. This, invariably, is our cooperation. You can demand a child stop firing a peashooter at the dog or you can refuse to buy the peashooter. If you provide the means you are cooperating with the dog being smacked on the nose with a pea. How can the authorities enforce mask-wearing if millions in a country refuse? What if the 74 million Pushbackers that voted for Trump in 2020 refused to wear masks, close their businesses or stay in their homes. It would be unenforceable. The

few control the many through the compliance of the many and that's always been the dynamic be it 'Covid' regulations or the Roman Empire. I know people can find it intimidating to say no to authority or stand out in a crowd for being the only one with a face on display; but it has to be done or it's over. I hope I've made clear in this book that where this is going will be far more intimidating than standing up now and saying 'No' – I will not cooperate with my own enslavement and that of my children. There might be consequences for some initially, although not so if enough do the same. The question that must be addressed is what is going to happen if we don't? It is time to be strong and unyieldingly so. No means no. Not here and there, but *everywhere* and *always*. I have refused to wear a mask and obey all the other nonsense. I will not comply with tyranny. I repeat: Fascism is not imposed by fascists – there are never enough of them. Fascism is imposed by the population acquiescing to fascism. *I will not do it*. I will die first, or my body will. Living meekly under fascism is a form of death anyway, the death of the spirit that Martin Luther King described.

Making things happen

We must not despair. This is not over till it's over and it's far from that. The 'fat lady' must refuse to sing. The longer the 'Covid' hoax has dragged on and impacted on more lives we have seen an awakening of phenomenal numbers of people worldwide to the realisation that what they have believed all their lives is not how the world really is. Research published by the system-serving University of Bristol and King's College London in February, 2021, concluded: 'One in every 11 people in Britain say they trust David Icke's take on the coronavirus pandemic.' It will be more by now and we have gathering numbers to build on. We must urgently progress from seeing the scam to ceasing to cooperate with it. Prominent German lawyer Reiner Fuellmich, also licenced to practice law in America, is doing a magnificent job taking the legal route to bring the psychopaths to justice through a second Nuremberg tribunal for crimes against humanity. Fuellmich has an impressive record of

beating the elite in court and he formed the German Corona Investigative Committee to pursue civil charges against the main perpetrators with a view to triggering criminal charges. Most importantly he has grasped the foundation of the hoax – the PCR test not testing for the 'virus' – and Christian Drosten is therefore on his charge sheet along with Gates frontman Tedros at the World Health Organization. Major players must be not be allowed to inflict their horrors on the human race without being brought to book. A life sentence must follow for Bill Gates and the rest of them. A group of researchers has also indicted the government of Norway for crimes against humanity with copies sent to the police and the International Criminal Court. The lawsuit cites participation in an internationally-planned false pandemic and violation of international law and human rights, the European Commission's definition of human rights by coercive rules, Nuremberg and Hague rules on fundamental human rights, and the Norwegian constitution. We must take the initiative from hereon and not just complain, protest and react.

There are practical ways to support vital mass non-cooperation. Organising in numbers is one. Lockdown marches in London in the spring in 2021 were mass non-cooperation that the authorities could not stop. There were too many people. Hundreds of thousands walked the London streets in the centre of the road for mile after mile while the Face-Nappies could only look on. They were determined, but calm, and just *did it* with no histrionics and lots of smiles. The police were impotent. Others are organising group shopping without masks for mutual support and imagine if that was happening all over. Policing it would be impossible. If the store refuses to serve people in these circumstances they would be faced with a long line of trolleys full of goods standing on their own and everything would have to be returned to the shelves. How would they cope with that if it kept happening? I am talking here about moving on from complaining to being pro-active; from watching things happen to making things happen. I include in this our relationship with the police. The behaviour of many Face-Nappies

has been disgraceful and anyone who thinks they would never find concentration camp guards in the 'enlightened' modern era have had that myth busted big-time. The period and setting may change – Wetikos never do. I watched film footage from a London march in which a police thug viciously kicked a protestor on the floor who had done nothing. His fellow Face-Nappies stood in a ring protecting him. What he did was a criminal assault and with a crowd far outnumbering the police this can no longer be allowed to happen unchallenged. I get it when people chant 'shame on you' in these circumstances, but that is no longer enough. They *have* no shame those who do this. Crowds needs to start making a citizen's arrest of the police who commit criminal offences and brutally attack innocent people and defenceless women. A citizen's arrest can be made under section 24A of the UK Police and Criminal Evidence (PACE) Act of 1984 and you will find something similar in other countries. I prefer to call it a Common Law arrest rather than citizen's for reasons I will come to shortly. Anyone can arrest a person committing an indictable offence or if they have reasonable grounds to suspect they are committing an indictable offence. On both counts the attack by the police thug would have fallen into this category. A citizen's arrest can be made to stop someone:

- Causing physical injury to himself or any other person
- Suffering physical injury
- Causing loss of or damage to property
- Making off before a constable can assume responsibility for him

A citizen's arrest may also be made to prevent a breach of the peace under Common Law and if they believe a breach of the peace will happen or anything related to harm likely to be done or already done in their presence. This is the way to go I think – the Common Law version. If police know that the crowd and members of the public will no longer be standing and watching while they commit

their thuggery and crimes they will think twice about acting like Brownshirts and Blackshirts.

Common Law – common sense

Mention of Common Law is very important. Most people think the law is the law as in one law. This is not the case. There are two bodies of law, Common Law and Statute Law, and they are not the same. Common Law is founded on the simple premise of do no harm. It does not recognise victimless crimes in which no harm is done while Statute Law does. There is a Statute Law against almost everything. So what is Statute Law? Amazingly it's the law of the *sea* that was brought ashore by the Cult to override the law of the land which is Common Law. They had no right to do this and as always they did it anyway. They had to. They could not impose their will on the people through Common Law which only applies to do no harm. How could you stitch up the fine detail of people's lives with that? Instead they took the law of the sea, or Admiralty Law, and applied it to the population. Statute Law refers to all the laws spewing out of governments and their agencies including all the fascist laws and regulations relating to 'Covid'. The key point to make is that Statute Law is *contract law*. It only applies between *contracting* corporations. Most police officers don't even know this. They have to be kept in the dark, too. Long ago when merchants and their sailing ships began to trade with different countries a contractual law was developed called Admiralty Law and other names. Again it only applied to *contracts* agreed between *corporate* entities. If there is no agreed contract the law of the sea had no jurisdiction *and that still applies to its new alias of Statute Law*. The problem for the Cult when the law of the sea was brought ashore was an obvious one. People were not corporations and neither were government entities. To overcome the latter they made governments and all associated organisations corporations. All the institutions are *private corporations* and I mean governments and their agencies, local councils, police, courts, military, US states, the whole lot. Go to the

Dun and Bradstreet corporate listings website for confirmation that they are all corporations. You are arrested by a private corporation called the police by someone who is really a private security guard and they take you to court which is another private corporation. Neither have jurisdiction over you unless you consent and *contract* with them. This is why you hear the mantra about law enforcement policing by *consent* of the people. In truth the people 'consent' only in theory through monumental trickery.

Okay, the Cult overcame the corporate law problem by making governments and institutions corporate entities; but what about people? They are not corporations are they? Ah ... well in a sense, and *only* a sense, they are. Not people exactly – the illusion of people. The Cult creates a corporation in the name of everyone at the time that their birth certificate is issued. Note birth/ *berth* certificate and when you go to court under the law of the sea on land you stand in a *dock*. These are throwbacks to the origin. My Common Law name is David Vaughan Icke. The name of the corporation created by the government when I was born is called Mr David Vaughan Icke usually written in capitals as MR DAVID VAUGHAN ICKE. That is not me, the living, breathing man. It is a fictitious corporate entity. The trick is to make you think that David Vaughan Icke and MR DAVID VAUGHAN ICKE are the same thing. *They are not*. When police charge you and take you to court they are prosecuting the corporate entity and not the living, breathing, man or woman. They have to trick you into identifying as the corporate entity and contracting with them. Otherwise they have no jurisdiction. They do this through a language known as legalese. Lawful and legal are not the same either. Lawful relates to Common Law and legal relates to Statute Law. Legalese is the language of Statue Law which uses terms that mean one thing to the public and another in legalese. Notice that when a police officer tells someone why they are being charged he or she will say at the end: 'Do you understand?' To the public that means 'Do you comprehend?' In legalese it means 'Do you stand under me?' Do you stand under my authority? If you say

yes to the question you are unknowingly agreeing to give them jurisdiction over you in a contract between two corporate entities.

This is a confidence trick in every way. Contracts have to be agreed between informed parties and if you don't know that David Vaughan Icke is agreeing to be the corporation MR DAVID VAUGHAN ICKE you cannot knowingly agree to contract. They are deceiving you and another way they do this is to ask for proof of identity. You usually show them a driving licence or other document on which your corporate name is written. In doing so you are accepting that you are that corporate entity when you are not. Referring to yourself as a 'person' or 'citizen' is also identifying with your corporate fiction which is why I made the Common Law point about the citizen's arrest. If you are approached by a police officer you identify yourself immediately as a living, breathing, man or woman and say 'I do not consent, I do not contract with you and I do not understand' or stand under their authority. I have a Common Law birth certificate as a living man and these are available at no charge from commonlawcourt.com. Businesses registered under the Statute Law system means that its laws apply. There are, however, ways to run a business under Common Law. Remember all 'Covid' laws and regulations are Statute Law – the law of *contracts* and you do not have to contract. This doesn't mean that you can kill someone and get away with it. Common Law says do no harm and that applies to physical harm, financial harm etc. Police are employees of private corporations and there needs to be a new system of non-corporate Common Law constables operating outside the Statute Law system. If you go to davidicke.com and put Common Law into the search engine you will find videos that explain Common Law in much greater detail. It is definitely a road we should walk.

With all my heart

I have heard people say that we are in a spiritual war. I don't like the term 'war' with its Wetiko dynamic, but I know what they mean. Sweep aside all the bodily forms and we are in a situation in which two states of consciousness are seeking very different realities.

Wetiko wants upheaval, chaos, fear, suffering, conflict and control. The other wants love, peace, harmony, fairness and freedom. That's where we are. We should not fall for the idea that Wetiko is all-powerful and there's nothing we can do. Wetiko is not all-powerful. It's a joke, pathetic. It doesn't have to be, but it has made that choice for now. A handful of times over the years when I have felt the presence of its frequency I have allowed it to attach briefly so I could consciously observe its nature. The experience is not pleasant, the energy is heavy and dark, but the ease with which you can kick it back out the door shows that its real power is in persuading us that it has power. It's all a con. Wetiko is a con. It's a trickster and not a power that can control us if we unleash our own. The con is founded on manipulating humanity to give its power to Wetiko which recycles it back to present the illusion that it has power when its power is *ours* that we gave away. This happens on an energetic level and plays out in the world of the seen as humanity giving its power to Wetiko authority which uses that power to control the population when the power is only the power the population has handed over. How could it be any other way for billions to be controlled by a relative few? I have had experiences with people possessed by Wetiko and again you can kick its arse if you do it with an open heart. Oh yes – the *heart* which can transform the world of perceived 'matter'.

We are receiver-transmitters and processors of information, but what information and where from? Information is processed into perception in three main areas – the brain, the heart and the belly. These relate to thinking, knowing, and emotion. Wetiko wants us to be head and belly people which means we think within the confines of the Matrix simulation and low-vibrational emotional reaction scrambles balance and perception. A few minutes on social media and you see how emotion is the dominant force. Woke is all emotion and is therefore thought-free and fact-free. Our heart is something different. It *knows* while the head *thinks* and has to try to work it out because it doesn't know. The human energy field has seven prime vortexes which connect us with wider reality (Fig 23). Chakra means

'wheels of light' in the Sanskrit language of ancient India. The main ones are: The crown chakra on top of the head; brow (or 'third eye') chakra in the centre of the forehead; throat chakra; heart chakra in the centre of the chest; solar plexus chakra below the sternum; sacral chakra beneath the navel; and base chakra at the bottom of the spine. Each one has a particular function or functions. We feel anxiety and nervousness in the belly where the sacral chakra is located and this processes emotion that can affect the colon to give people 'the shits' or make them 'shit scared' when they are nervous. Chakras all play an important role, but the Mr and Mrs Big is the heart chakra which sits at the centre of the seven, above the chakras that connect us to the 'physical' and below those that connect with higher realms (or at least should). Here in the heart chakra we feel love, empathy and compassion – 'My heart goes out to you'. Those with closed hearts become literally 'heart-less' in their attitudes and behaviour (see Bill Gates). Native Americans portrayed Wetiko with what Paul Levy calls a 'frigid, icy heart, devoid of mercy' (see Bill Gates).

Figure 23: The chakra system which interpenetrates the human energy field. The heart chakra is the governor – or should be.

Wetiko trembles at the thought of heart energy which it cannot infiltrate. The frequency is too high. What it seeks to do instead is close the heart chakra vortex to block its perceptual and energetic influence. Psychopaths have 'hearts of stone' and emotionally-damaged people have 'heartache' and 'broken hearts'. The astonishing amount of heart disease is related to heart chakra

disruption with its fundamental connection to the 'physical' heart. Dr Tom Cowan has written an outstanding book challenging the belief that the heart is a pump and making the connection between the 'physical' and spiritual heart. Rudolph Steiner who was way ahead of his time said the same about the fallacy that the heart is a pump. *What*? The heart is not a pump? That's crazy, right? Everybody knows that. Read Cowan's *Human Heart, Cosmic Heart* and you will realise that the very idea of the heart as a pump is ridiculous when you see the evidence. How does blood in the feet so far from the heart get pumped horizontally up the body by the heart?? Cowan explains in the book the real reason why blood moves as it does. Our 'physical' heart is used to symbolise love when the source is really the heart vortex or spiritual heart which is our most powerful energetic connection to 'out there' expanded consciousness. That's why we feel *knowing* – intuitive knowing – in the centre of the chest. Knowing doesn't come from a process of thoughts leading to a conclusion. It is there in an instant all in one go. Our heart knows because of its connection to levels of awareness that *do* know. This is the meaning and source of intuition – intuitive *knowing*.

For the last more than 30 years of uncovering the global game and the nature of reality my heart has been my constant antenna for truth and accuracy. An American intelligence insider once said that I had quoted a disinformer in one of my books and yet I had only quoted the part that was true. He asked: 'How do you do that?' By using my heart antenna was the answer and anyone can do it. Heart-centred is how we are meant to be. With a closed heart chakra we withdraw into a closed mind and the bubble of five-sense reality. If you take a moment to focus your attention on the centre of your chest, picture a spinning wheel of light and see it opening and expanding. You will feel it happening, too, and perceptions of the heart like joy and love as the heart impacts on the mind as they interact. The more the chakra opens the more you will feel expressions of heart consciousness and as the process continues, and becomes part of you, insights and knowings will follow. An open

heart is connected to that level of awareness that knows all is *One*. You will see from its perspective that the fault-lines that divide us are only illusions to control us. An open heart does not process the illusions of race, creed and sexuality except as brief experiences for a consciousness that is all. Our heart does not see division, only unity (Figs 24 and 25). There's something else, too. Our hearts love to laugh. Mark Twain's quote that says 'The human race has one really effective weapon, and that is laughter' is really a reference to the heart which loves to laugh with the joy of knowing the true nature of infinite reality and that all the madness of human society is an illusion of the mind. Twain also said: 'Against the assault of laughter nothing can stand.' This is so true of Wetiko and the Cult. Their insecurity demands that they be taken seriously and their power and authority acknowledged and feared. We should do nothing of the sort. We should not get aggressive or fearful which their insecurity so desires. We should laugh in their face. Even in their no-face as police come over in their face-nappies and expect to be taken seriously. They don't take themselves seriously looking like that so why should we? Laugh in the face of intimidation. Laugh in the face of tyranny. You will see by its reaction that you have pressed all of its buttons. Wetiko does not know what to do in the face of laughter or when its targets refuse to concede their joy to fear. We have seen many examples during the 'Covid' hoax when people have expressed their energetic power and the string puppets of Wetiko retreat with their tail limp between their knees. Laugh – the world is bloody mad after all and if it's a choice between laughter and tears I know which way I'm going.

Figure 24: Head consciousness without the heart sees division and everything apart from everything else.

Figure 25: Heart consciousness sees everything as One.

'Vaccines' and the soul

The foundation of Wetiko/Archon control of humans is the separation of incarnate five-sense mind from the infinite 'I' and closing the heart chakra where the True 'I' lives during a human life. The goal has been to achieve complete separation in both cases. I was interested therefore to read an account by a French energetic healer of what she said she experienced with a patient who had been given the 'Covid' vaccine. Genuine energy healers can sense information and consciousness fields at different levels of being which are referred to as 'subtle bodies'. She described treating the patient who later returned after having, without the healer's knowledge, two doses of the 'Covid vaccine'. The healer said:

I noticed immediately the change, very heavy energy emanating from [the] subtle bodies. The scariest thing was when I was working on the heart chakra, I connected with her soul: it was detached from the physical body, it had no contact and it was, as if it was floating in a state of total confusion: a damage to the consciousness that loses contact with the physical body, i.e. with our biological machine, there is no longer any communication between them.

I continued the treatment by sending light to the heart chakra, the soul of the person, but it seemed that the soul could no longer receive any light, frequency or energy. It was a very powerful experience for me. Then I understood that this substance is indeed used to detach consciousness so that this consciousness can no longer interact through this body that it possesses in life, where there is no longer any contact, no frequency, no light, no more energetic balance or mind.

This would create a human that is rudderless and at the extreme almost zombie-like operating with a fractional state of consciousness at the mercy of Wetiko. I was especially intrigued by what the healer said in the light of the prediction by the highly-informed Rudolf Steiner more than a hundred years ago. He said:

> In the future, we will eliminate the soul with medicine. Under the pretext of a 'healthy point of view', there will be a vaccine by which the human body will be treated as soon as possible directly at birth, so that the human being cannot develop the thought of the existence of soul and Spirit. To materialistic doctors will be entrusted the task of removing the soul of humanity.
>
> As today, people are vaccinated against this disease or that disease, so in the future, children will be vaccinated with a substance that can be produced precisely in such a way that people, thanks to this vaccination, will be immune to being subjected to the 'madness' of spiritual life. He would be extremely smart, but he would not develop a conscience, and that is the true goal of some materialistic circles.

Steiner said the vaccine would detach the physical body from the etheric body (subtle bodies) and 'once the etheric body is detached the relationship between the universe and the etheric body would become extremely unstable, and man would become an automaton'. He said 'the physical body of man must be polished on this Earth by spiritual will – so the vaccine becomes a kind of arymanique (Wetiko) force' and 'man can no longer get rid of a given materialistic feeling'. Humans would then, he said, become 'materialistic of constitution and can no longer rise to the spiritual'. I have been writing for years about DNA being a receiver-transmitter of information that connects us to other levels of reality and these 'vaccines' changing DNA can be likened to changing an antenna and what it can transmit and receive. Such a disconnection would clearly lead to changes in personality and perception. Steiner further predicted the arrival of AI. Big Pharma 'Covid vaccine' makers, expressions of Wetiko, are testing their DNA-manipulating evil on children as I write with a view to giving the 'vaccine' to babies. If it's a soul-body disconnector – and I say that it is or can be – every child would be disconnected from 'soul' at birth and the 'vaccine' would create a closed system in which spiritual guidance from the greater self would play no part. This has been the ambition of Wetiko all

along. A Pentagon video from 2005 was leaked of a presentation explaining the development of vaccines to change behaviour by their effect on the brain. Those that believe this is not happening with the 'Covid' genetically-modifying procedure masquerading as a 'vaccine' should make an urgent appointment with Naivety Anonymous. Klaus Schwab wrote in 2018:

> Neurotechnologies enable us to better influence consciousness and thought and to understand many activities of the brain. They include decoding what we are thinking in fine levels of detail through new chemicals and interventions that can influence our brains to correct for errors or enhance functionality.

The plan is clear and only the heart can stop it. With every heart that opens, every mind that awakens, Wetiko is weakened. Heart and love are far more powerful than head and hate and so nothing like a majority is needed to turn this around.

Beyond the Phantom

Our heart is the prime target of Wetiko and so it must be the answer to Wetiko. We *are* our heart which is part of one heart, the infinite heart. Our heart is where the true self lives in a human life behind firewalls of five-sense illusion when an imposter takes its place – *Phantom Self*; but our heart waits patiently to be set free any time we choose to see beyond the Phantom, beyond Wetiko. A Wetikoed Phantom Self can wreak mass death and destruction while the love of forever is locked away in its heart. The time is here to unleash its power and let it sweep away the fear and despair that is Wetiko. Heart consciousness does not seek manipulated, censored, advantage for its belief or religion, its activism and desires. As an expression of the One it treats all as One with the same rights to freedom and opinion. Our heart demands fairness for itself no more than for others. From this unity of heart we can come together in mutual support and transform this Wetikoed world into what reality is meant to be – a place of love, joy, happiness, fairness, justice and freedom. Wetiko has another agenda and that's why the world is as

it is, but enough of this nonsense. Wetiko can't stay where hearts are open and it works so hard to keep them closed. Fear is its currency and its food source and love in its true sense has no fear. Why would love have fear when it knows it is *All That Is, Has Been, And Ever Can Be* on an eternal exploration of all possibility? Love in this true sense is not the physical attraction that passes for love. This can be an expression of it, yes, but Infinite Love, a love without condition, goes far deeper to the core of all being. It *is* the core of all being. Infinite realty was born from love beyond the illusions of the simulation. Love infinitely expressed is the knowing that all is One and the swiftly-passing experience of separation is a temporary hallucination. You cannot disconnect from Oneness; you can only *perceive* that you have and withdraw from its influence. This is the most important of all perception trickery by the mind parasite that is Wetiko and the foundation of all its potential for manipulation.

If we open our hearts, open the sluice gates of the mind, and redefine self-identity amazing things start to happen. Consciousness expands or contracts in accordance with self-identity. When true self is recognised as infinite awareness and label self – Phantom Self – is seen as only a series of brief experiences life is transformed. Consciousness expands to the extent that self-identity expands and everything changes. You see unity, not division, the picture, not the pixels. From this we can play the long game. No more is an experience something in and of itself, but a fleeting moment in the eternity of forever. Suddenly people in uniform and dark suits are no longer intimidating. Doing what your heart knows to be right is no longer intimidating and consequences for those actions take on the same nature of a brief experience that passes in the blink of an infinite eye. Intimidation is all in the mind. Beyond the mind there is no intimidation.

An open heart does not consider consequences for what it knows to be right. To do so would be to consider not doing what it knows to be right and for a heart in its power that is never an option. The Renegade Mind is really the Renegade Heart. Consideration of consequences will always provide a getaway car for the mind and

the heart doesn't want one. What is right in the light of what we face today is to stop cooperating with Wetiko in all its forms and to do it without fear or compromise. You cannot compromise with tyranny when tyranny always demands more until it has everything. Life is your perception and you are your destiny. Change your perception and you change your life. Change collective perception and we change the world.

Come on people … One human family, One heart, One goal … *FREEEEEEDOM*!

We must settle for nothing less.

Postscript

The big scare story as the book goes to press is the 'Indian' variant and the world is being deluged with propaganda about the 'Covid catastrophe' in India which mirrors in its lies and misrepresentations what happened in Italy before the first lockdown in 2020.

The *New York Post* published a picture of someone who had 'collapsed in the street from Covid' in India in April, 2021, which was actually taken during a gas leak in May, 2020. Same old, same old. Media articles in mid-February were asking why India had been so untouched by 'Covid' and then as their vaccine rollout gathered pace the alleged 'cases' began to rapidly increase. Indian 'Covid vaccine' maker Bharat Biotech was funded into existence by the Bill and Melinda Gates Foundation (the pair announced their divorce in May, 2021, which is a pity because they so deserve each other). The Indian 'Covid crisis' was ramped up by the media to terrify the world and prepare people for submission to still more restrictions. The scam that worked the first time was being repeated only with far more people seeing through the deceit. Davidicke.com and Ickonic.com have sought to tell the true story of what is happening by talking to people living through the Indian nightmare which has nothing to do with 'Covid'. We posted a letter from 'Alisha' in Pune who told a very different story to government and media mendacity. She said scenes of dying people and overwhelmed hospitals were designed to hide what was really happening – genocide and starvation. Alisha said that millions had already died of starvation during the ongoing lockdowns while government and media were lying and making it look like the 'virus':

Restaurants, shops, gyms, theatres, basically everything is shut. The cities are ghost towns. Even so-called 'essential' businesses are only open till 11am in the morning. You basically have just an hour to buy food and then your time is up.

Inter-state travel and even inter-district travel is banned. The cops wait at all major crossroads to question why you are traveling outdoors or to fine you if you are not wearing a mask.

The medical community here is also complicit in genocide, lying about hospitals being full and turning away people with genuine illnesses, who need immediate care. They have even created a shortage of oxygen cylinders.

This is the classic Cult modus operandi played out in every country. Alisha said that people who would not have a PCR test not testing for the 'virus' were being denied hospital treatment. She said the people hit hardest were migrant workers and those in rural areas. Most businesses employed migrant workers and with everything closed there were no jobs, no income and no food. As a result millions were dying of starvation or malnutrition. All this was happening under Prime Minister Narendra Modi, a 100-percent asset of the Cult, and it emphasises yet again the scale of pure anti-human evil we are dealing with. Australia banned its people from returning home from India with penalties for trying to do so of up to five years in jail and a fine of £37,000. The manufactured 'Covid' crisis in India was being prepared to justify further fascism in the West. Obvious connections could be seen between the Indian 'vaccine' programme and increased 'cases' and this became a common theme. The Seychelles, the most per capita 'Covid vaccinated' population in the world, went back into lockdown after a 'surge of cases'.

Long ago the truly evil Monsanto agricultural biotechnology corporation with its big connections to Bill Gates devastated Indian farming with genetically-modified crops. Human rights activist Gurcharan Singh highlighted the efforts by the Indian government to complete the job by destroying the food supply to hundreds of millions with 'Covid' lockdowns. He said that 415 million people at the bottom of the disgusting caste system (still going whatever they say) were below the poverty line and struggled to feed themselves every year. Now the government was imposing lockdown at just the

time to destroy the harvest. This deliberate policy was leading to mass starvation. People may reel back at the suggestion that a government would do that, but Wetiko-controlled 'leaders' are capable of any level of evil. In fact what is described in India is in the process of being instigated worldwide. The food chain and food supply are being targeted at every level to cause world hunger and thus control. Bill Gates is not the biggest owner of farmland in America for no reason and destroying access to food aids both the depopulation agenda and the plan for synthetic 'food' already being funded into existence by Gates. Add to this the coming hyper-inflation from the suicidal creation of fake 'money' in response to 'Covid' and the breakdown of container shipping systems and you have a cocktail that can only lead one way and is meant to. The Cult plan is to crash the entire system to 'build back better' with the Great Reset.

'Vaccine' transmission

Reports from all over the world continue to emerge of women suffering menstrual and fertility problems after having the fake 'vaccine' and of the non-'vaccinated' having similar problems when interacting with the 'vaccinated'. There are far too many for 'coincidence' to be credible. We've had menopausal women getting periods, others having periods stop or not stopping for weeks, passing clots, sometimes the lining of the uterus, breast irregularities, and miscarriages (which increased by 400 percent in parts of the United States). Non-'vaccinated' men and children have suffered blood clots and nose bleeding after interaction with the 'vaccinated'. Babies have died from the effects of breast milk from a 'vaccinated' mother. Awake doctors – the small minority – speculated on the cause of non-'vaccinated' suffering the same effects as the 'vaccinated'. Was it nanotechnology in the synthetic substance transmitting frequencies or was it a straight chemical bioweapon that was being transmitted between people? I am not saying that some kind of chemical transmission is not one possible answer, but the foundation of all that the Cult does is frequency and

this is fertile ground for understanding how transmission can happen. American doctor Carrie Madej, an internal medicine physician and osteopath, has been practicing for the last 20 years, teaching medical students, and she says attending different meetings where the agenda for humanity was discussed. Madej, who operates out of Georgia, did not dismiss other possible forms of transmission, but she focused on frequency in search of an explanation for transmission. She said the Moderna and Pfizer 'vaccines' contained nano-lipid particles as a key component. This was a brand new technology never before used on humanity. 'They're using a nanotechnology which is pretty much little tiny computer bits … nanobots or hydrogel.' Inside the 'vaccines' was 'this sci-fi kind of substance' which suppressed immune checkpoints to get into the cell. I referred to this earlier as the 'Trojan horse' technique that tricks the cell into opening a gateway for the self-replicating synthetic material and while the immune system is artificially suppressed the body has no defences. Madej said the substance served many purposes including an on-demand ability to 'deliver the payload' and using the nano 'computer bits' as biosensors in the body. 'It actually has the ability to accumulate data from your body, like your breathing, your respiration, thoughts, emotions, all kinds of things.'

She said the technology obviously has the ability to operate through Wi-Fi and transmit and receive energy, messages, frequencies or impulses. 'Just imagine you're getting this new substance in you and it can react to things all around you, the 5G, your smart device, your phones.' We had something completely foreign in the human body that had never been launched large scale at a time when we were seeing 5G going into schools and hospitals (plus the Musk satellites) and she believed the 'vaccine' transmission had something to do with this: '… if these people have this inside of them … it can act like an antenna and actually transmit it outwardly as well.' The synthetic substance produced its own voltage and so it could have that kind of effect. This fits with my own contention that the nano receiver-transmitters are designed to connect people to the

Smart Grid and break the receiver-transmitter connection to expanded consciousness. That would explain the French energy healer's experience of the disconnection of body from 'soul' with those who have had the 'vaccine'. The nanobots, self-replicating inside the body, would also transmit the synthetic frequency which could be picked up through close interaction by those who have not been 'vaccinated'. Madej speculated that perhaps it was 5G and increased levels of other radiation that was causing the symptoms directly although interestingly she said that non-'vaccinated' patients had shown improvement when they were away from the 'vaccinated' person they had interacted with. It must be remembered that you can control frequency and energy with your mind and you can consciously create energetic barriers or bubbles with the mind to stop damaging frequencies from penetrating your field. American paediatrician Dr Larry Palevsky said the 'vaccine' was not a 'vaccine' and was never designed to protect from a 'viral' infection. He called it 'a massive, brilliant propaganda of genocide' because they didn't have to inject everyone to get the result they wanted. He said the content of the jabs was able to infuse any material into the brain, heart, lungs, kidneys, liver, sperm and female productive system. 'This is genocide; this is a weapon of mass destruction.' At the same time American colleges were banning students from attending if they didn't have this life-changing and potentially life-ending 'vaccine'. Class action lawsuits must follow when the consequences of this college fascism come to light. As the book was going to press came reports about fertility effects on sperm in 'vaccinated' men which would absolutely fit with what I have been saying and hospitals continued to fill with 'vaccine' reactions. Another question is what about transmission via blood transfusions? The NHS has extended blood donation restrictions from seven days after a 'Covid vaccination' to 28 days after even a sore arm reaction.

I said in the spring of 2020 that the then touted 'Covid vaccine' would be ongoing each year like the flu jab. A year later Pfizer CEO, the appalling Albert Bourla, said people would 'likely' need a 'booster dose' of the 'vaccine' within 12 months of getting 'fully

vaccinated' and then a yearly shot. 'Variants will play a key role', he said confirming the point. Johnson & Johnson CEO Alex Gorsky also took time out from his 'vaccine' disaster to say that people may need to be vaccinated against 'Covid-19' each year. UK Health Secretary, the psychopath Matt Hancock, said additional 'boosters' would be available in the autumn of 2021. This is the trap of the 'vaccine passport'. The public will have to accept every last 'vaccine' they introduce, including for the fake 'variants', or it would cease to be valid. The only other way in some cases would be continuous testing with a test not testing for the 'virus' and what is on the swabs constantly pushed up your noise towards the brain every time?

'Vaccines' changing behaviour

I mentioned in the body of the book how I believed we would see gathering behaviour changes in the 'vaccinated' and I am already hearing such comments from the non-'vaccinated' describing behaviour changes in friends, loved ones and work colleagues. This will only increase as the self-replicating synthetic material and nanoparticles expand in body and brain. An article in the *Guardian* in 2016 detailed research at the University of Virginia in Charlottesville which developed a new method for controlling brain circuits associated with complex animal behaviour. The method, dubbed 'magnetogenetics', involves genetically-engineering a protein called ferritin, which stores and releases iron, to create a magnetised substance – 'Magneto' – that can activate specific groups of nerve cells from a distance. This is claimed to be an advance on other methods of brain activity manipulation known as optogenetics and chemogenetics (the Cult has been developing methods of brain control for a long time). The ferritin technique is said to be non-invasive and able to activate neurons 'rapidly and reversibly'. In other words, human thought and perception. The article said that earlier studies revealed how nerve cell proteins 'activated by heat and mechanical pressure can be genetically engineered so that they become sensitive to radio waves and magnetic fields, by attaching them to an iron-storing protein called ferritin, or to inorganic

paramagnetic particles'. Sensitive to radio waves and magnetic fields? You mean like 5G, 6G and 7G? This is the human-AI Smart Grid hive mind we are talking about. The *Guardian* article said:

> … the researchers injected Magneto into the striatum of freely behaving mice, a deep brain structure containing dopamine-producing neurons that are involved in reward and motivation, and then placed the animals into an apparatus split into magnetised and non-magnetised sections.
>
> Mice expressing Magneto spent far more time in the magnetised areas than mice that did not, because activation of the protein caused the striatal neurons expressing it to release dopamine, so that the mice found being in those areas rewarding. This shows that Magneto can remotely control the firing of neurons deep within the brain, and also control complex behaviours.

Make no mistake this basic methodology will be part of the 'Covid vaccine' cocktail and using magnetics to change brain function through electromagnetic field frequency activation. The Pentagon is developing a 'Covid vaccine' using ferritin. Magnetics would explain changes in behaviour and why videos are appearing across the Internet as I write showing how magnets stick to the skin at the point of the 'vaccine' shot. Once people take these 'vaccines' anything becomes possible in terms of brain function and illness which will be blamed on 'Covid-19' and 'variants'. Magnetic field manipulation would further explain why the non-'vaccinated' are reporting the same symptoms as the 'vaccinated' they interact with and why those symptoms are reported to decrease when not in their company. Interestingly 'Magneto', a 'mutant', is a character in the Marvel Comic *X-Men* stories with the ability to manipulate magnetic fields and he believes that mutants should fight back against their human oppressors by any means necessary. The character was born Erik Lehnsherr to a Jewish family in Germany.

Cult-controlled courts

The European Court of Human Rights opened the door for mandatory 'Covid-19 vaccines' across the continent when it ruled in a Czech Republic dispute over childhood immunisation that legally

enforced vaccination could be 'necessary in a democratic society'. The 17 judges decided that compulsory vaccinations did not breach human rights law. On the face of it the judgement was so inverted you gasp for air. If not having a vaccine infused into your body is not a human right then what is? Ah, but they said human rights law which has been specifically written to delete all human rights at the behest of the state (the Cult). Article 8 of the European Convention on Human Rights relates to the right to a private life. The crucial word here is *'except'*:

> There shall be no interference by a public authority with the exercise of this right EXCEPT such as is in accordance with the law and is necessary in a democratic society in the interests of national security, public safety or the economic wellbeing of the country, for the prevention of disorder or crime, for the protection of health or morals, or for the protection of the rights and freedoms of others [My emphasis].

No interference *except* in accordance with the law means there *are* no 'human rights' *except* what EU governments decide you can have at their behest. 'As is necessary in a democratic society' explains that reference in the judgement and 'in the interests of national security, public safety or the economic well-being of the country, for the prevention of disorder or crime, for the protection of health or morals, or for the protection of the rights and freedoms of others' gives the EU a coach and horses to ride through 'human rights' and scatter them in all directions. The judiciary is not a check and balance on government extremism; it is a vehicle to enforce it. This judgement was almost laughably predictable when the last thing the Cult wanted was a decision that went against mandatory vaccination. Judges rule over and over again to benefit the system of which they are a part. Vaccination disputes that come before them are invariably delivered in favour of doctors and authorities representing the view of the state which owns the judiciary. Oh, yes, and we have even had calls to stop putting 'Covid-19' on death certificates within 28 days of a 'positive test' because it is claimed the practice makes the 'vaccine' appear not to work. They are laughing at you.

The scale of madness, inhumanity and things to come was highlighted when those not 'vaccinated' for 'Covid' were refused evacuation from the Caribbean island of St Vincent during massive volcanic eruptions. Cruise ships taking residents to the safety of another island allowed only the 'vaccinated' to board and the rest were left to their fate. Even in life and death situations like this we see 'Covid' stripping people of their most basic human instincts and the insanity is even more extreme when you think that fake 'vaccine'-makers are not even claiming their body-manipulating concoctions stop 'infection' and 'transmission' of a 'virus' that doesn't exist. St Vincent Prime Minister Ralph Gonsalves said: 'The chief medical officer will be identifying the persons already vaccinated so that we can get them on the ship.' Note again the power of the chief medical officer who, like Whitty in the UK, will be answering to the World Health Organization. This is the Cult network structure that has overridden politicians who 'follow the science' which means doing what WHO-controlled 'medical officers' and 'science advisers' tell them. Gonsalves even said that residents who were 'vaccinated' after the order so they could board the ships would still be refused entry due to possible side effects such as 'wooziness in the head'. The good news is that if they were woozy enough in the head they could qualify to be prime minister of St Vincent.

Microchipping freedom

The European judgement will be used at some point to justify moves to enforce the 'Covid' DNA-manipulating procedure. Sandra Ro, CEO of the Global Blockchain Business Council, told a World Economic Forum event that she hoped 'vaccine passports' would help to 'drive forced consent and standardisation' of global digital identity schemes: 'I'm hoping with the desire and global demand for some sort of vaccine passport – so that people can get travelling and working again – [it] will drive forced consent, standardisation, and frankly, cooperation across the world.' The lady is either not very bright, or thoroughly mendacious, to use the term 'forced consent'.

You do not 'consent' if you are forced – you *submit*. She was describing what the plan has been all along and that's to enforce a digital identity on every human without which they could not function. 'Vaccine passports' are opening the door and are far from the end goal. A digital identity would allow you to be tracked in everything you do in cyberspace and this is the same technique used by Cult-owned China to enforce its social credit system of total control. The ultimate 'passport' is planned to be a microchip as my books have warned for nearly 30 years. Those nice people at the Pentagon working for the Cult-controlled Defense Advanced Research Projects Agency (DARPA) claimed in April, 2021, they have developed a microchip inserted under the skin to detect 'asymptomatic Covid-19 infection' before it becomes an outbreak and a 'revolutionary filter' that can remove the 'virus' from the blood when attached to a dialysis machine. The only problems with this are that the 'virus' does not exist and people transmitting the 'virus' with no symptoms is brain-numbing bullshit. This is, of course, not a ruse to get people to be microchipped for very different reasons. DARPA also said it was producing a one-stop 'vaccine' for the 'virus' and all 'variants'. One of the most sinister organisations on Planet Earth is doing this? Better have it then. These people are insane because Wetiko that possesses them is insane.

Researchers from the Salk Institute in California announced they have created an embryo that is part human and part monkey. My books going back to the 1990s have exposed experiments in top secret underground facilities in the United States where humans are being crossed with animal and non-human 'extraterrestrial' species. They are now easing that long-developed capability into the public arena and there is much more to come given we are dealing with psychiatric basket cases. Talking of which – Elon Musk's scientists at Neuralink trained a monkey to play Pong and other puzzles on a computer screen using a joystick and when the monkey made the correct move a metal tube squirted banana smoothie into his mouth which is the basic technique for training humans into unquestioning compliance. Two Neuralink chips were in the monkey's skull and

more than 2,000 wires 'fanned out' into its brain. Eventually the monkey played a video game purely with its brain waves. Psychopathic narcissist Musk said the 'breakthrough' was a step towards putting Neuralink chips into human skulls and merging minds with artificial intelligence. *Exactly*. This man is so dark and Cult to his DNA.

World Economic Fascism (WEF)

The World Economic Forum is telling you the plan by the statements made at its many and various events. Cult-owned fascist YouTube CEO Susan Wojcicki spoke at the 2021 WEF Global Technology Governance Summit (see the name) in which 40 governments and 150 companies met to ensure 'the responsible design and deployment of emerging technologies'. Orwellian translation: 'Ensuring the design and deployment of long-planned technologies will advance the Cult agenda for control and censorship.' Freedom-destroyer and Nuremberg-bound Wojcicki expressed support for tech platforms like hers to censor content that is 'technically legal but could be harmful'. Who decides what is 'harmful'? She does and they do. 'Harmful' will be whatever the Cult doesn't want people to see and we have legislation proposed by the UK government that would censor content on the basis of 'harm' no matter if the information is fair, legal and provably true. Make that *especially* if it is fair, legal and provably true. Wojcicki called for a global coalition to be formed to enforce content moderation standards through automated censorship. This is a woman and mega-censor so self-deluded that she shamelessly accepted a 'free expression' award – *Wojcicki* – in an event sponsored by her own *YouTube*. They have no shame and no self-awareness.

You know that 'Covid' is a scam and Wojcicki a Cult operative when YouTube is censoring medical and scientific opinion purely on the grounds of whether it supports or opposes the Cult 'Covid' narrative. Florida governor Ron DeSantis compiled an expert panel with four professors of medicine from Harvard, Oxford, and Stanford Universities who spoke against forcing children and

vaccinated people to wear masks. They also said there was no proof that lockdowns reduced spread or death rates of 'Covid-19'. Cult-gofer Wojcicki and her YouTube deleted the panel video 'because it included content that contradicts the consensus of local and global health authorities regarding the efficacy of masks to prevent the spread of Covid-19'. This 'consensus' refers to what the Cult tells the World Health Organization to say and the WHO tells 'local health authorities' to do. Wojcicki knows this, of course. The panellists pointed out that censorship of scientific debate was responsible for deaths from many causes, but Wojcicki couldn't care less. She would not dare go against what she is told and as a disgrace to humanity she wouldn't want to anyway. The UK government is seeking to pass a fascist 'Online Safety Bill' to specifically target with massive fines and other means non-censored video and social media platforms to make them censor 'lawful but harmful' content like the Cult-owned Facebook, Twitter, Google and YouTube. What is 'lawful but harmful' would be decided by the fascist Blair-created Ofcom.

Another WEF obsession is a cyber-attack on the financial system and this is clearly what the Cult has planned to take down the bank accounts of everyone – except theirs. Those that think they have enough money for the Cult agenda not to matter to them have got a big lesson coming if they continue to ignore what is staring them in the face. The World Economic Forum, funded by Gates and fronted by Klaus Schwab, announced it would be running a 'simulation' with the Russian government and global banks of just such an attack called Cyber Polygon 2021. What they simulate – as with the 'Covid' Event 201 – they plan to instigate. The WEF is involved in a project with the Cult-owned Carnegie Endowment for International Peace called the WEF-Carnegie Cyber Policy Initiative which seeks to merge Wall Street banks, 'regulators' (I love it) and intelligence agencies to 'prevent' (arrange and allow) a cyber-attack that would bring down the global financial system as long planned by those that control the WEF and the Carnegie operation. The Carnegie Endowment for International Peace sent an instruction to First World

War US President Woodrow Wilson not to let the war end before society had been irreversibly transformed.

The Wuhan lab diversion

As I close, the Cult-controlled authorities and lapdog media are systematically pushing 'the virus was released from the Wuhan lab' narrative. There are two versions – it happened by accident and it happened on purpose. Both are nonsense. The perceived existence of the never-shown-to-exist 'virus' is vital to sell the impression that there is actually an infective agent to deal with and to allow the endless potential for terrifying the population with 'variants' of a 'virus' that does not exist. The authorities at the time of writing are going with the 'by accident' while the alternative media is promoting the 'on purpose'. Cable news host Tucker Carlson who has questioned aspects of lockdown and 'vaccine' compulsion has bought the Wuhan lab story. 'Everyone now agrees' he said. Well, I don't and many others don't and the question is *why* does the system and its media suddenly 'agree'? When the media moves as one unit with a narrative it is always a lie – witness the hour by hour mendacity of the 'Covid' era. Why would this Cult-owned combination which has unleashed lies like machine gun fire suddenly 'agree' to tell the truth??

Much of the alternative media is buying the lie because it fits the conspiracy narrative, but it's the *wrong* conspiracy. The real conspiracy is that *there is no virus* and that is what the Cult is desperate to hide. The idea that the 'virus' was released by accident is ludicrous when the whole 'Covid' hoax was clearly long-planned and waiting to be played out as it was so fast in accordance with the Rockefeller document and Event 201. So they prepared everything in detail over decades and then sat around strumming their fingers waiting for an 'accidental' release from a bio-lab? *What??* It's crazy. Then there's the 'on purpose' claim. You want to circulate a 'deadly virus' and hide the fact that you've done so and you release it down the street from the highest-level bio-lab in China? I repeat – *What??*

You would release it far from that lab to stop any association being made. But, no, we'll do it in a place where the connection was certain to be made. Why would you need to scam 'cases' and 'deaths' and pay hospitals to diagnose 'Covid-19' if you had a real 'virus'? What are sections of the alternative media doing believing this crap? Where were all the mass deaths in Wuhan from a 'deadly pathogen' when the recovery to normal life after the initial propaganda was dramatic in speed? Why isn't the 'deadly pathogen' now circulating all over China with bodies in the street? Once again we have the technique of tell them what they want to hear and they will likely believe it. The alternative media has its 'conspiracy' and with Carlson it fits with his 'China is the danger' narrative over years. China *is* a danger as a global Cult operations centre, but not for this reason. The Wuhan lab story also has the potential to instigate conflict with China when at some stage the plan is to trigger a Problem-Reaction-Solution confrontation with the West. Question everything – *everything* – and especially when the media agrees on a common party line.

Third wave ... fourth wave ... fifth wave ...

As the book went into production the world was being set up for more lockdowns and a 'third wave' supported by invented 'variants' that were increasing all the time and will continue to do so in public statements and computer programs, but not in reality. India became the new Italy in the 'Covid' propaganda campaign and we were told to be frightened of the new 'Indian strain'. Somehow I couldn't find it within myself to do so. A document produced for the UK government entitled 'Summary of further modelling of easing of restrictions – Roadmap Step 2' declared that a third wave was inevitable (of course when it's in the script) and it would be the fault of children and those who refuse the health-destroying fake 'Covid vaccine'. One of the computer models involved came from the Cult-owned *Imperial College* and the other from Warwick University which I wouldn't trust to tell me the date in a calendar factory. The document states that both models presumed extremely high uptake

of the 'Covid vaccines' and didn't allow for 'variants'. The document states: 'The resurgence is a result of some people (mostly children) being ineligible for vaccination; others choosing not to receive the vaccine; and others being vaccinated but not perfectly protected.' The mendacity takes the breath away. Okay, blame those with a brain who won't take the DNA-modifying shots and put more pressure on children to have it as 'trials' were underway involving children as young as six months with parents who give insanity a bad name. Massive pressure is being put on the young to have the fake 'vaccine' and child age consent limits have been systematically lowered around the world to stop parents intervening. Most extraordinary about the document was its claim that the 'third wave' would be driven by 'the resurgence in both hospitalisations and deaths … dominated by *those that have received two doses of the vaccine*, comprising around 60-70% of the wave respectively'. The predicted peak of the 'third wave' suggested 300 deaths per day with 250 of them *fully 'vaccinated' people*. How many more lies do acquiescers need to be told before they see the obvious? Those who took the jab to 'protect themselves' are projected to be those who mostly get sick and die? So what's in the 'vaccine'? The document went on:

> It is possible that a summer of low prevalence could be followed by substantial increases in incidence over the following autumn and winter. Low prevalence in late summer should not be taken as an indication that SARS-CoV-2 has retreated or that the population has high enough levels of immunity to prevent another wave.

They are telling you the script and while many British people believed 'Covid' restrictions would end in the summer of 2021 the government was preparing for them to be ongoing. Authorities were awarding contracts for 'Covid marshals' to police the restrictions with contracts starting in July, 2021, and going through to January 31st, 2022, and the government was advertising for 'Media Buying Services' to secure media propaganda slots worth a potential £320 million for 'Covid-19 campaigns' with a contract not ending until March, 2022. The recipient – via a list of other front companies – was reported to be American media marketing giant Omnicom Group

Inc. While money is no object for 'Covid' the UK waiting list for all other treatment – including life-threatening conditions – passed 4.5 million. Meantime the Cult is seeking to control all official 'inquiries' to block revelations about what has really been happening and why. It must not be allowed to – we need Nuremberg jury trials in every country. The cover-up doesn't get more obvious than appointing ultra-Zionist professor Philip Zelikow to oversee two dozen US virologists, public health officials, clinicians, former government officials and four American 'charitable foundations' to 'learn the lessons' of the 'Covid' debacle. The personnel will be those that created and perpetuated the 'Covid' lies while Zelikow is the former executive director of the 9/11 Commission who ensured that the truth about those attacks never came out and produced a report that must be among the most mendacious and manipulative documents ever written – see *The Trigger* for the detailed exposure of the almost unimaginable 9/11 story in which Sabbatians can be found at every level.

Passive no more

People are increasingly challenging the authorities with amazing numbers of people taking to the streets in London well beyond the ability of the Face-Nappies to stop them. Instead the Nappies choose situations away from the mass crowds to target, intimidate, and seek to promote the impression of 'violent protestors'. One such incident happened in London's Hyde Park. Hundreds of thousands walking through the streets in protest against 'Covid' fascism were ignored by the Cult-owned BBC and most of the rest of the mainstream media, but they delighted in reporting how police were injured in 'clashes with protestors'. The truth was that a group of people gathered in Hyde Park at the end of one march when most had gone home and they were peacefully having a good time with music and chat. Face-Nappies who couldn't deal with the full-march crowd then waded in with their batons and got more than they bargained for. Instead of just standing for this criminal brutality the crowd used their numerical superiority to push the Face-Nappies out of the

park. Eventually the Nappies turned and ran. Unfortunately two or three idiots in the crowd threw drink cans striking two officers which gave the media and the government the image they wanted to discredit the 99.9999 percent who were peaceful. The idiots walked straight into the trap and we must always be aware of potential agent provocateurs used by the authorities to discredit their targets.

This response from the crowd – the can people apart – must be a turning point when the public no longer stand by while the innocent are arrested and brutally attacked by the Face-Nappies. That doesn't mean to be violent, that's the last thing we need. We'll leave the violence to the Face-Nappies and government. But it does mean that when the Face-Nappies use violence against peaceful people the numerical superiority is employed to stop them and make citizen's arrests or Common Law arrests for a breach of the peace. The time for being passive in the face of fascism is over.

We are the many, they are the few, and we need to make that count before there is no freedom left and our children and grandchildren face an ongoing fascist nightmare.

COME ON PEOPLE – IT'S TIME.

One final thought …

The power of love
A force from above
Cleaning my soul
Flame on burn desire
Love with tongues of fire
Purge the soul
Make love your goal

I'll protect you from the hooded claw
Keep the vampires from your door
When the chips are down I'll be around
With my undying, death-defying
Love for you

Envy will hurt itself
Let yourself be beautiful
Sparkling love, flowers
And pearls and pretty girls
Love is like an energy
Rushin' rushin' inside of me

This time we go sublime
Lovers entwine, divine, divine,
Love is danger, love is pleasure
Love is pure – the only treasure

I'm so in love with you
Purge the soul
Make love your goal

The power of love
A force from above
Cleaning my soul
The power of love
A force from above
A sky-scraping dove

Flame on burn desire
Love with tongues of fire
Purge the soul
Make love your goal

Frankie Goes To Hollywood

APPENDIX

Cowan-Kaufman-Morell Statement on Virus Isolation (SOVI)

Isolation: The action of isolating; the fact or condition of being isolated or standing alone; separation from other things or persons; solitariness
Oxford English Dictionary

The controversy over whether the SARS-CoV-2 virus has ever been isolated or purified continues. However, using the above definition, common sense, the laws of logic and the dictates of science, any unbiased person must come to the conclusion that the SARS-CoV-2 virus has never been isolated or purified. As a result, no confirmation of the virus' existence can be found. The logical, common sense, and scientific consequences of this fact are:

- the structure and composition of something not shown to exist can't be known, including the presence, structure, and function of any hypothetical spike or other proteins;
- the genetic sequence of something that has never been found can't be known;
- "variants" of something that hasn't been shown to exist can't be known;
- it's impossible to demonstrate that SARS-CoV-2 causes a disease called Covid-19.

In as concise terms as possible, here's the proper way to isolate, characterize and demonstrate a new virus. First, one takes samples (blood, sputum, secretions) from many people (e.g. 500) with symptoms which are unique and specific enough to characterize an illness. Without mixing these samples with ANY tissue or products that also contain genetic material, the virologist macerates, filters and ultracentrifuges i.e. *purifies* the specimen. This common virology technique, done for decades to isolate bacteriophages[1] and so-called giant viruses in every virology lab, then allows the virologist to demonstrate with electron microscopy thousands of identically sized and shaped particles. These particles are the isolated and purified virus.

These identical particles are then checked for uniformity by physical and/or microscopic techniques. Once the purity is determined, the particles may be further characterized. This would include examining the structure, morphology, and chemical composition of the particles. Next, their genetic makeup is characterized by extracting the genetic material directly from the purified particles and using genetic-sequencing techniques, such as Sanger sequencing, that have also been around for decades. Then one does an analysis to confirm that these uniform particles are exogenous (outside) in origin as a virus is conceptualized to be, and not the normal breakdown products of dead and dying tissues.[2] (As of May 2020, we know that virologists have no way to determine whether the particles they're seeing are viruses or just normal breakdown products of dead and dying tissues.)[3]

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1 Isolation, characterization and analysis of bacteriophages from the haloalkaline lake Elmenteita, KenyaJuliah Khayeli Akhwale et al, PLOS One, Published: April 25, 2019. https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0215734 – accessed 2/15/21

2 "Extracellular Vesicles Derived From Apoptotic Cells: An Essential Link Between Death and Regeneration," Maojiao Li1 et al, Frontiers in Cell and Developmental Biology, 2020 October 2. https://www.frontiersin.org/articles/10.3389/fcell.2020.573511/full – accessed 2/15/21

3 "The Role of Extraellular Vesicles as Allies of HIV, HCV and SARS Viruses," Flavia Giannessi, et al, Viruses, 2020 May

If we have come this far then we have fully isolated, characterized, and genetically sequenced an exogenous virus particle. However, we still have to show it is causally related to a disease. This is carried out by exposing a group of healthy subjects (animals are usually used) to this isolated, purified virus in the manner in which the disease is thought to be transmitted. If the animals get sick with the same disease, as confirmed by clinical and autopsy findings, one has now shown that the virus actually causes a disease. This demonstrates infectivity and transmission of an infectious agent.

None of these steps has even been attempted with the SARS-CoV-2 virus, nor have all these steps been successfully performed for any so-called pathogenic virus. Our research indicates that a single study showing these steps does not exist in the medical literature.

Instead, since 1954, virologists have taken unpurified samples from a relatively few people, often less than ten, with a similar disease. They then minimally process this sample and inoculate this unpurified sample onto tissue culture containing usually four to six other types of material – all of which contain identical genetic material as to what is called a "virus." The tissue culture is starved and poisoned and naturally disintegrates into many types of particles, some of which contain genetic material. Against all common sense, logic, use of the English language and scientific integrity, this process is called "virus isolation." This brew containing fragments of genetic material from many sources is then subjected to genetic analysis, which then creates in a computer-simulation process the alleged sequence of the alleged virus, a so called in silico genome. At no time is an actual virus confirmed by electron microscopy. At no time is a genome extracted and sequenced from an actual virus. This is scientific fraud.

The observation that the unpurified specimen — inoculated onto tissue culture along with toxic antibiotics, bovine fetal tissue, amniotic fluid and other tissues — destroys the kidney tissue onto which it is inoculated is given as evidence of the virus' existence and pathogenicity. This is scientific fraud.

From now on, when anyone gives you a paper that suggests the SARS-CoV-2 virus has been isolated, please check the methods sections. If the researchers used Vero cells or any other culture method, you know that their process was not isolation. You will hear the following excuses for why actual isolation isn't done:

1. There were not enough virus particles found in samples from patients to analyze.

2. Viruses are intracellular parasites; they can't be found outside the cell in this manner.

If No. 1 is correct, and we can't find the virus in the sputum of sick people, then on what evidence do we think the virus is dangerous or even lethal? If No. 2 is correct, then how is the virus spread from person to person? We are told it emerges from the cell to infect others. Then why isn't it possible to find it?

Finally, questioning these virology techniques and conclusions is not some distraction or divisive issue. Shining the light on this truth is essential to stop this terrible fraud that humanity is confronting. For, as we now know, if the virus has never been isolated, sequenced or shown to cause illness, if the virus is imaginary, then why are we wearing masks, social distancing and putting the whole world into prison?

Finally, if pathogenic viruses don't exist, then what is going into those injectable devices erroneously called "vaccines," and what is their purpose? This scientific question is the most urgent and relevant one of our time.

We are correct. The SARS-CoV2 virus does not exist.

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Dr. Thomas Cowan, MD
Dr. Andrew Kaufman, MD

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Ickonic is something that has been a dream of mine for the last 5 years, growing up around alternative information I have always had a natural interest in what is going on in the World and what could I do to make it better.
Across the range of subjects and positions of influence occupied mainly by people who don't strive to make things better it's the Media that I have always found the most frustrating and fascinating. Mainly because if the Media did their Jobs properly then so much of the negative things happening in the World simply would not be able to happen, because they would be exposed within a heartbeat.
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Well I say enough, it's time for something different, a different kind of Media, where no one is off limits from exposing and investigating. All we're interested in at Ickonic is the truth of what is really going on in the World on whichever subject we're covering.
We hope you enjoy what we have created and take something away from the platform, we aim to deliver information that's informative and most importantly self-empowering, you're not a little person, you're part of something much bigger than that and its time we as a collective race began to understand that and look to the future as ours to take.

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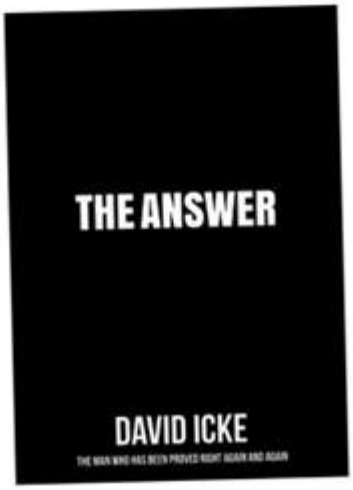

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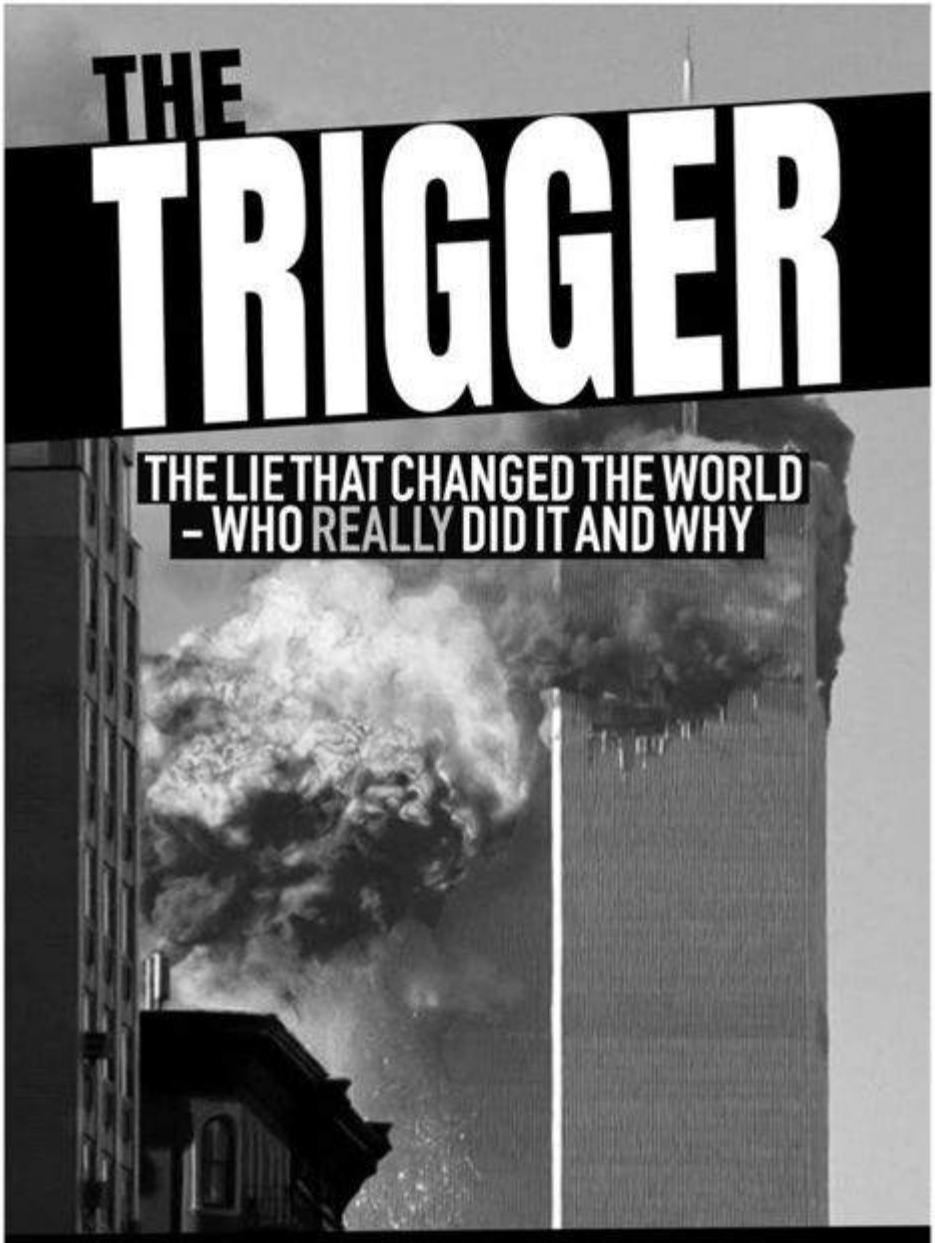

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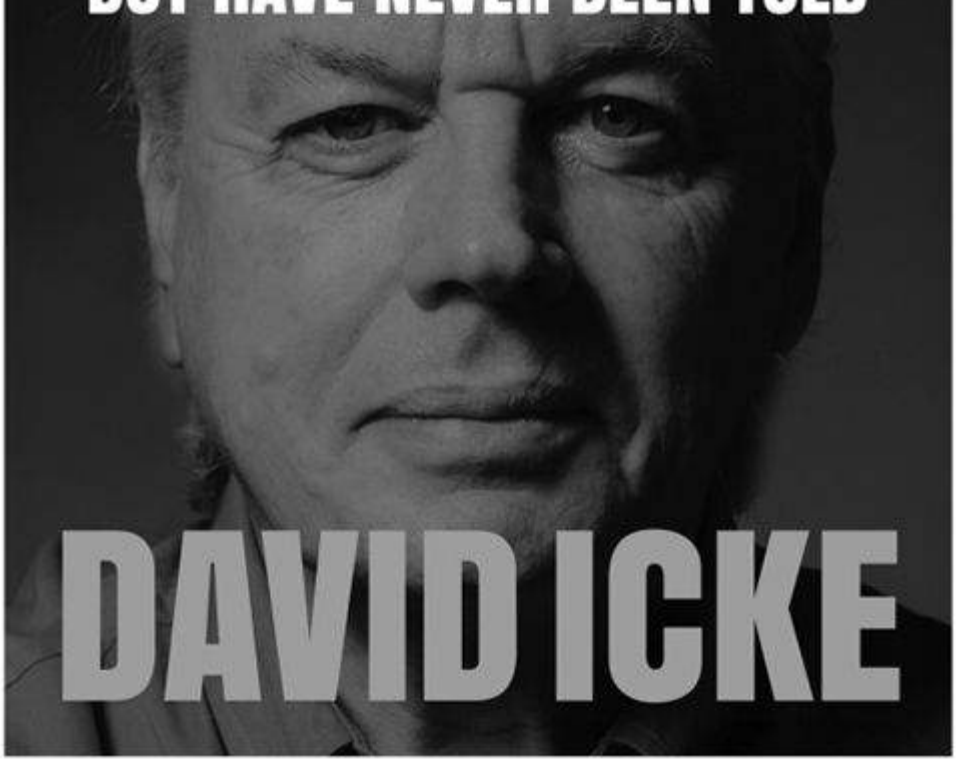

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noun

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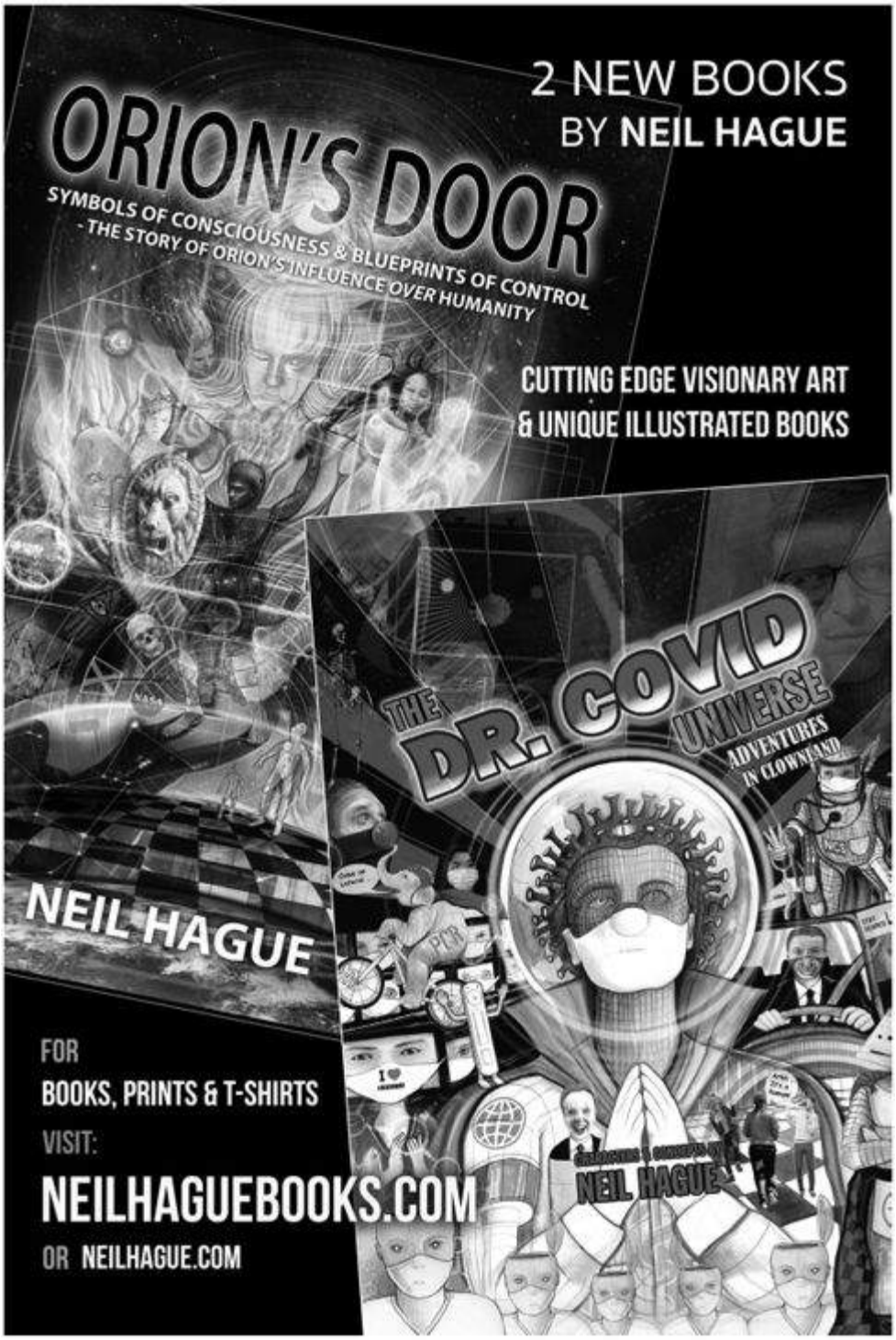
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